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ABSTRACT

Written by teachers for teachers of English and the language arts in kindergarten through grade 12, this book presents 50 projects and activities that involve students actively in the processes of their learning experiences. Each project includes a statement of objectives, a brief description of the project, lists of suggested procedures for the teachers and the students, and recommendations for evalutation. The 50 projects are grouped into four sections: producing books, magazines, and newspapers; using media; curriculum drama educational drama; and new directions, which focuses on activities such as debate, collage production, cooking, and map-making. A bibliography is included after each section. (CC)

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Action Learning

ENGLISH / LANGUAGE ARTS
K-12

Compiled
and
Edited
by

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1977

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TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC) AND USERS OF THE ERIC SYSTEM."

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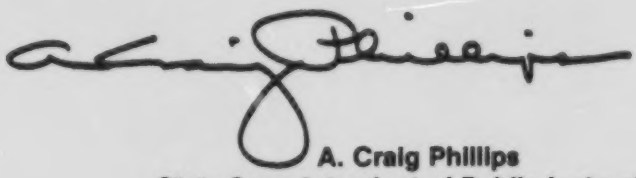
Foreword

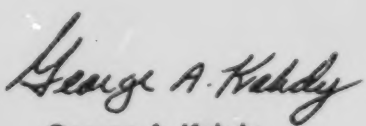
Involving students physically in the processes of their learning activities is a strategy which is widely accepted by teachers and curriculum researchers today. John Dewey summed it up with his statement that we learn what we *do*. This book gives help to the teacher who feels a need for greater variety in approaches used to teach English/Language Arts, K-12. It is a book largely *by* teachers *for* teachers. I believe you, the teacher, will find it eminently useful as you enter your classroom Monday morning — or any other day in the week. *Action Learning in English/Language Arts* is a fresh kind of document that we believe will find avid reception by teachers in North Carolina.



A. Craig Phillips
State Superintendent of Public Instruction

Preface

This book can serve well as a companion piece to the English/Language Arts portion of the Department's recent publication, *Course of Study for Elementary and Secondary Schools, K-12.* That document attempts to define the broad content of subjects taught in school, across the entire grade range, K-12. This book offers fresh ideas about how to teach that content. It is a product of the best thinking in curriculum and learning theory today about *how students learn best.* Giving students opportunities to *produce* language creates a sense of pride in concrete accomplishment for which there is no adequate substitute. There is no better way of learning the skills, concepts, and attitudes in Language Arts than engaging students in the creative act of *making.*



George A. Kahdy
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Introduction

Toward Action Education

> Learning involves forming new concepts, modifying existing ones, testing their application, integrating them with other concepts, and establishing coherent and acceptable "systems" of knowledge and understanding .... The learner alone can do the learning. No one else can do it for him [Frederick Enns, "Supervision of Instruction: A Conceptual Framework," *Canadian Education and Research Digest* (Sept. 1968), p. 283].

This sourcebook of strategies focuses upon alternative approaches to teaching the content of English/Language Arts at all grade levels in school. Its potential value, of course, rests with the individual teacher who uses it. The material contained herein can provide on-going assistance to those who are constantly searching for new ways to involve students actively in the processes of their learning experiences.

Certainly, many teachers employ a wide variety of instructional approaches to teaching their discipline. Some of these include the whole-class lecture, different types of individualizing techniques and group work. These approaches are the conventional ones which observers can find being practiced in classrooms anywhere in America. Conventional approaches satisfy many teachers; otherwise, they never would have become conventional. The intent of this volume, however, is to suggest some promising alternatives to teaching English/Language Arts, simply as *additions* to teachers' inventories of good practices, not as *replacements* for ones which teachers always have found to be effective when used appropriately.

These materials, then, are designed as a resource volume for teachers to use in a regular way to bring greater variety into their instructional program for students of English/Language Arts. The book's theme is "Action Learning" because this phrase stresses the physical involvement of students in working through learning processes which culminate in some type of *product* that causes them to take pride in their efforts. *Physical involvement, process-oriented learning, problem-solving, intellectual synthesizing,* and *pride in concrete accomplishment* are principles which have determined the kinds of teaching strategies contained in the following pages.

The final report and recommendations of the National Panel on High Schools and Adolescent Education, funded by the United States Office of Education in 1976, implicitly supports Action Learning as a pedagogical approach. Although the North Carolina Department of Public Instruction does not necessarily support all recommendations in the panel's report, it may be useful to list the eleven recommendations here:

1. The unattained practice and inadequate concept of the comprehensive high school should be replaced with the more practical goal of providing comprehensive education through a variety of means including the schools.
2. Educational programs should be inaugurated for the joint participation of adolescents and other interested and qualified adults in the community — pedagogical programs which may be designated Participatory Education (learning by doing what is socially useful, personally satisfying, and health-supporting for the individual and the community).
3. Small, flexible, short-term, part-time schools should be established and made available to all who are qualified and interested.
4. Compulsory daily attendance should be reduced from all-day sessions to an academic day of two to four hours.
5. The basic role of the high school as society's only universal institution for the education of the intellect should be reemphasized.

6. A community guidance center should be established, which would house such qualified personnel as counselors, psychologists, social workers, and technicians in the construction, administration, and analysis of tests and other evaluative procedures. These would be people who now work in the high school and other agencies.
7. Local educational agencies should understand that all these recommendations are working hypotheses to be rigorously tested through small-scale adaptations, careful monitoring, and ruthless evaluation.
8. It should be recognized that adult and adolescent citizen participation in planning and reviewing change in education is vital to needed reform.
9. The federal government through the U.S. Office of Education and the National Institute of Education should sponsor research to provide local education agencies with technical support for programs of change.
10. Federal support and state review should be provided for the costs of planning and evaluating programs designed to bring adolescents and adults together for learning and work.
11. Federal funds should be provided to establish a national recruitment training and technical support program for operational planning teams at the local level.[1]

Until such time that radical school reform becomes a reality, teachers can use many of the strategies included in this volume to reduce the dangerous passivity which characterizes many students' present attitudes toward formal education.

What is "Action Learning"?

> [Good teaching] is effective direction of a two-way communication process . . . People ask, answer, comment, interact, and feel. The learner communicates his interests, his learning successes and difficulties, his needs — the teacher communicates his personality, his regard for the individual, his expectations, and his ways of helping the learner to reach these [William Alexander, "Good Teaching," *Peabody Journal of Education* (January 1968), p. 193].

Action Learning, as the term applies here, involves students in "real life" situations which require them to work through processes that foster the continuing development of creative and effective communication skills. It employs systematic and clearly defined steps which compel students to engage actively in their learning experiences. In an Action Learning task, the student does not simply *receive* information as an end to learning; rather, the student *uses* information for the purpose of creating a product, be it a drama, a written composition, a film, a debate, a collage, a radio broadcast, or something else. Action Learning places the student in the role of producer, whose responsibility is, in part, to other class members. Action Learning projects and activities, then, tend to create cooperative classroom environments in which each student makes contributions to the success of everyone else in the group. Since each student has one or more tasks to perform and since completed products result from group cooperation, Action Learning projects and activities demand that whole class, small group, and individual work occur. It is this feature of Action Learning that carries a particularly strong appeal, since it ensures variety of learning opportunities.

The role of the teacher in an Action Learning environment is that of organizer, guide, and facilitator of students' learning. In traditional classrooms teachers often function solely as imparters of information and arbitrary evaluators of students' performance. Action Learning requires an expansion of the traditional role of the teacher. In addition to giving information and evaluating students' work, the Action Learning teacher must (1) establish an atmosphere which is conducive to

[1]"Recommendations on the Education of Adolescents," *Education Digest* (January 1977), pp. 3-5.

cooperative effort; (2) assist students in establishing the steps necessary to complete their projects and activities; (3) serve as a resource person to identify people in the school and community who can assist students in performing specialized tasks that their work requires; (4) guide students through the sometimes difficult and confusing maze of processes inherent within the requirements of their projects and activities; (5) take responsibility for placing essential tools and materials at the disposal of students; (6) be willing sometimes to work on levels *with* the students rather than on levels *above* them; (7) be inquiring and astutely critical enough to stimulate students' sustained interest in producing concrete work of the highest caliber that they are capable of producing; (8) be tolerant and patient enough to allow sufficient time for students to work through the necessary steps which their projects or activities require; (9) be demanding enough that students will correct mistakes as they identify them, regardless of the time and energy which re-working and revision often require; (10) be willing and secure enough to allow much physical activity, noise, decision-making, and individual effort to go on in the classroom.

Action Learning projects and activities also require teachers to serve as models of enthusiasm, inspiration, inquiry, discovery, encounter, warmth, two-way communication, authenticity, reason, and independent thinking. Action Learning projects will work best when a teacher has support of the principal, as well as a basic acquaintance with and understanding of students' parents or guardians.

Support for Action Learning: Theory to Practice

> Teaching is talking *with* students, not at them. It is explaining, questioning, re-explaining, stimulating students to think, checking their conclusions, thinking up meaningful assignments, encouraging productive practice, relating things the students do not know to things they do know, drawing together apparently unrelated bits and pieces, leading them to examine their experiences and to expand their horizons [Gunnar Horn, "Some Thoughts About Teaching and Teachers," *Today's Education* (Feb. 1970), p. 13].

Taken as a whole, existing observations on what constitutes good teaching recommend certain guiding principles about the educational process: (1) teaching and learning must be done systematically; (2) in the final analysis, the content level of learning depends strictly upon the complex make-up of the individual learner, i.e. the teacher cannot *put* learning into the head of a student; (3) to facilitate learning, the most effective teacher provides the proper setting, constructs the appropriate system, makes available the necessary tools and resources, and warmly encourages students' initiative and persevering effort; (4) effective teaching depends upon regular interaction — student-to-student, student-to-teacher, and teacher-to-student; and (5) good teaching means helping students to expand their learning levels and depths of awarenesses. Practically all contemporary definitions of good teaching commonly emphasize the same qualities for teachers to manifest in their roles as models for students.

With regard to learning theory, H. G. Hullfish and Phillip G. Smith ["A Theory of Learning for Teaching," in *Crucial Issues in Education*, ed. Henry Ehlers and Gordon C. Lee (New York: Holt, Rinehart and Winston, 1966), p. 335] summarize the essential meaning of psychology for education by cutting through the multitude of theories that have been set forth over time. They note five firm principles by which learning is facilitated. Each of these principles supports the kinds of Action Learning projects and strategies which are recommended by the content of this volume. Learning tends to be most permanent when:

1) the learner is motivated by a stake he/she has in the activity.

In an action learning project or activity, the learner either volunteers or at least has several choices

to make as to which of the specific individual or group tasks he/she will do.

2) the learning is geared to the learner's physical and intellectual ability.

Action Learning projects and activities are tailor-made to meet this condition, since they contain many tasks which require varying levels of physical and intellectual abilities and interests.

3) the learning is patterned and the learner can see relationships between an activity and a goal.

As previously stated, students in Action Learning projects or activities are required to work through a series of orderly steps to reach a clearly defined goal, which is the product, or end result, itself.

4) the learning is evaluated so the learner can assess his/her progress.

Since Action Learning emphasizes process-centeredness — which involves clearly defined steps — students are compelled to repeat tasks as often as necessary until they complete them successfully. Because of the interrelatedness of steps in the process, Action Learning demands a progression which students must follow in order to reach the end of the project or activity.

5) the learning is integrated with personal-social development.

Action Learning projects and activities are never geared for *individuals* alone, although they require some tasks to be performed by individuals. The results of the projects or activities are to be achieved by *groups*, as in role-playing activities, film making projects, or magazine production, for example; therefore, much interaction which involves many students on various levels is inherent within Action Learning projects and activities. Action Learning places students in situations which provide ample experiences and lessons in the integration of learning with personal-social development.

Types of Action Learning

> I see the facilitation of learning as the aim of education [Carl Rogers, *Freedom to Learn* (Columbus, Ohio: Charles E. Merrill Co., 1969, p. 105].
>
> Teaching is not simply the impartation of knowledge, but an . . . encounter that results in a . . . change of character [Gary Belkin, "The Teacher as Hero," *Educational Theory* (Fall 1972), p. 414].

Although creative teachers probably will add to the list, this volume recommends that consideration be given to a number of specific topics for Action Learning projects. For all of the topics, the following pages contain detailed descriptions of how the projects or activities might be achieved in the classroom. Each Action Learning project conforms to a topical format as follows:

I. Statement(s) of Objectives(s)
II. Type and Description of Projects or Activity
III. Procedure
  A. The Teacher
  B. The Students
IV. Evaluation

This volume contains descriptions of such Action Learning projects and activities as follows:

TV Production
Radio Production
Magazine Production
  1) Local Lore
  2) Literary
Scrapbook Production
Game-Making
Simulation
Puppetry
Role Playing
Class Play Writing
Book Production
Class Newspaper Production
Film Production
Recipe Book Production
Collage Production
Mime
Reader's Theater
Improvisation
Story Dramatization
Class Play Production
Debate

Each project or activity gives students practice in developing the critical skills of communication: reading, writing, speaking, listening, viewing, and thinking.

The writers of the Action Learning projects described herein are teachers who have successfully conducted the projects in classroom situations. An introductory essay, written by a university scholar, precedes each of the four sections containing Action Learning projects. The projects themselves are described by practicing classroom teachers in North Carolina, representing the entire grade range of public school education. The introductory essays lend support to the appropriateness and usefulness of Action Learning in the English/Language Arts classroom.

The Division of Languages in the North Carolina Department of Public Instruction gratefully acknowledges the contributions of scores of people who have made this volume possible. Particularly, we are grateful to Ms. Kay Bullock and her staff in the Division of Public Information, as well as to Ms. Carolyn Matthews and Ms. Janet Mangum, who prepared the typescript. We appreciate the cooperation of Dr. A. Craig Phillips, State Superintendent of Public Instruction, Dr. Jerome Melton, Deputy State Superintendent, and Mr. George Kahdy, Assistant State Superintendent for Program Services, who encouraged us and facilitated the publication of this material.

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PART I

PRODUCING BOOKS, MAGAZINES, NEWSPAPERS

THE CASE FOR LOCAL LORE AND LITERARY MAGAZINES (OR, TEACHING WITHOUT SEEMING TO)

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As part of a combined profile and prologue, "About Ed Ricketts," in *The Log from the Sea of Cortez*, John Steinbeck wrote this about his marine biologist friend:

> Everyone near him was influenced by him, deeply and permanently. Some he taught how to think, others how to see or hear. Children on the beach he taught how to look for and find beautiful animals in worlds they had not suspected were there at all. He taught everyone without seeming to (pp. x-xi).

The excerpt I've quoted, especially the last sentence, is a great tribute to Mr. Ricketts, as it would be to any teacher. Certainly we teachers also hope we influence our students, teach them to think, to see, to hear, to discover worlds they had not realized were there at all. Now what if we could do that, and do it with relaxed grace, with the quality called *sprezzatura* in Renaissance Italy, so that we taught without really seeming to do so? Wouldn't that be both a wonder and a blessing? I know some of you have; I know some still are; I think all of us can. There are numerous approaches that will succeed, though I believe all must contain four key elements: each must (1) arouse and maintain the students' interest; (2) adapt to individual differences in students' interests and backgrounds; (3) provide students with a sense of accomplishment, and even public recognition of some sort; and (4) promote development of the students' English skills. One Action Learning approach that contains these elements and has been especially successful recently is the student-generated magazine, either the literary or, even more notably, the local lore type. Produced with wise and gentle teacher guidance, these magazines really can teach without seeming to.

We in North Carolina have been greatly encouraged by the unexpected popular success of the Foxfire experiment, enjoyed by our North Georgia neighbors at Rabun Gap-Nacoochee School. Eliot Wigginton, the founder and sponsor, on several occasions has shared his experience directly with our state's English teachers, most recently at the Spring 1976 Workshop of the N.C. English Teachers Association (co-sponsored by the State Department of Public Instruction) in Charlotte. Those who doubt the efficacy of the local lore approach have doubtlessly either not heard Mr. Wigginton or not read the introductions to the bestsellers he and his students created, especially *The Foxfire Book* (Garden City, N.Y.: Doubleday, 1972) and *Foxfire 2* (Garden City, N.Y.: Doubleday, 1973), each of which has sold over a million copies. Here is part of his introduction to the former book, explaining how the local lore magazine experience teaches English to his students at Rabun Gap:

> English, in its simplest definition, is communication — reaching out and touching people with words, sounds, and visual images. We are in the business of improving students' prowess in these areas. In their work with photography (which must tell the story with as much impact and clarity as the words), text (which must be grammatically correct except in the use of pure dialect from tapes that they

transcribe), lay-out, make-up, correspondence, art and cover design, and selection of manuscripts from outside poets and writers — to say nothing of related skills such as fund raising, typing, retailing, advertising, and speaking at conferences and public meetings — they learn more about English than from any other curriculum I could devise. Moreover, this curriculum has built-in motivations and immediate and tangible rewards. (p. 13)

Clearly the four key elements that I mentioned earlier are included in the *Foxfire* approach, along with admirable *sprezzatura* on the part of Mr. Wigginton; surely all of these are important factors in the magazine's continuing success. But there are those who may question the potential for transferring the *Foxfire* approach to other areas, under the control of other teachers.

Yet, Ellen Gray Massey, at Lebanon High School, Lebanon, Missouri, has a local lore magazine success story, too. Her students' *Bittersweet* has a national readership, and she reports numerous positive English teaching accomplishments; these she attributes, at least in part, to what she calls "the magic of publication," the knowledge that what a student writes may appear in print, will be read by someone besides the teacher, will be a permanent record of a certain kind of accomplishment. Here are some brief excerpts from an essay by Mrs. Massey, listing some results of the local lore magazine approach that she has noticed:

> I have taught English composition for several years and have never had students so willing to revise and re-write. Nor have my students ever been so critical of their own writings and so anxious to get assignments.
>
> Students learn to organize their material into articles. . . Helping one another under my guidance, they decide how they will organize their material, presenting it to me in several stages, filling in their outlines and planning interesting openings and conclusions. As the articles shape up, they realize how transitions help the continuity, where direct quotations are needed and where they need more information.
>
> They learn that communication is not achieved entirely with words. Through designing their own layouts, they learn the effectiveness of spacings, headings and picture captions. They learn to entice the reader to read what they write by attractive double page layout design and breaking up the large blocks of print. They see their writings from the reader's point of view, something I could rarely achieve before in my writing assignments.
>
> Instead of being discouraged or insulted by my criticism, the students are grateful and willingly make changes. They would much rather have me honestly say, "It won't do," to something they have done than to let it be published in *Bittersweet* for everyone to see their mediocre work. (From "Students Discover the Magic of Publication," *English Education*, 6 (April/May 1975), 230, 232.)

Mrs. Massey reports other benefits, such as becoming more conscious of dialects (her students are working in the Ozark Mountains, an area that shares aspects of history and tradition with the Southern Appalachian Mountains, where the *Foxfire* students work), of history, of geography. The students also have numerous socializing experiences, both as they work together in producing the magazine and as they interview adult contacts.

The local lore magazine approach does not work just in the mountains, though; here in North Carolina Mrs. Mildred M. Jeranko has been equally successful with a local lore project at Cape Hatteras High School, where *Sea Chest* began publishing in 1973, following the lead of and with the help of the *Foxfire* staff. A student, Lorna Baum, reported enthusiastically in the Winter 1974 issue of *North Carolina English Teacher* about the experience:

> Some of the activities that we do on *Sea Chest* are: bookkeeping, art, typing, photography, developing pictures, interviewing, transcribing interview tapes, editing the copy, writing publicity, editorials, advertisements, letters to subscribers, businesses we deal with, businesses who want to deal with us, making out purchase orders, filing, subscription recording, addressing envelopes, sorting the magazines by zip code for mailing, getting the mail bags to the post office, getting the magazines out to stores, and trying to correct our goofs.
>
> Our final examination is graded by nearly eight hundred subscribers in thirty states and five foreign countries. It's scary if we had time to be scared. (From "A Look into the Sea Chest, or (Fox) Fire Spreads to North Carolina," p. 8.)

This excerpt from Miss Baum's report also suggests something else; Mrs. Jeranko probably has a few discipline problems with her busy *Sea Chest* students, which is a happy result that Eliot Wigginton reports, too. (Discipline problems were, in fact, part of the reason that he began *Foxfire*—cf. *The Foxfire Book*, pp. 10-11.) Other North Carolina local lore magazines include *Windfalls*, in Western North Carolina at North Buncombe High School, and *Kin'lin'*, in the southeastern part of the state at Hillsboro High School.

Other local lore magazine projects are scattered across the U.S.A., from Maine to Hawaii, from Minnesota to New Mexico. And such projects need not be in rural or isolated areas. One magazine in Minnesota is at New City School in St. Paul, and *Cityscape* is produced by the students at Western High School in Washington, D.C. Deborah Insell, in an article entitled *"Foxfire* in the City," describes her project at South Boston High School, Boston, Massachusetts, where the emphasis was more on local history than on folklore; she was particularly impressed by the "phenomenal maturing effect this project had on the students" *(English Journal*, 64 (Sept. 1975), 36-38). Patricia Peterson, writing in *Media and Methods*, sees a related useful effect: "[The student] can begin to come to grips with the place and heritage that has shaped him and the forces, old and new, which continue to play a part in what he will become" ("The *Foxfire* Concept," 10 (Nov. 1973), 16-18). Clearly the local lore magazine is an effective teaching idea which has gained widespread acceptance, and there must be room for more use of this Action Learning approach, both here in North Carolina and elsewhere. This is not to say that the phenomenal success of *Foxfire* can necessarily be repeated, for several reasons, but certainly the approach should be considered by those English teachers in search of a better (though by no means easier) way to teach composition and other English skills.

Though some contributors to local lore magazines are fairly young, ninth or tenth graders, a better approach to teaching without seeming to for both pre-secondary and many secondary school teachers and their classes may be via creative writing, perhaps using the literary magazine approach. The elementary and middle grade teacher of English will find many good ideas in the reports of Action Learning Projects in this source-book, as well as frequent articles in the National Council of Teachers of English journal, *Language Arts* (the successor to *Elementary English).* A good recent survey with bibliography is in the May 1976 issue: William H. Rupley, "Eric/RCA Report: Teaching and Evaluating Creative Writing in the Elementary Grades," pp. 586-590. In that same issue, Joseph Izzo, Jr., in "The Motivation of Creative Writing," suggests the value of having younger students write lies in order to break down the insincerity that frequently mars the typical example of creative writing in the early grades; he explains how this approach frees their writing of some of its stuffiness (pp. 597-598). (In this source-book, Ester H. Johnson of the Harnett County schools recommends a similar activity; she suggests titles for "Whoppers" to get the students started on creative writing projects.) The important socializing aspect of creative writing in the early grades is discussed by Eileen Tway in "Writing: An Interpersonal Process," which is also a valuable essay for those teaching older students, especially because of her idea that the teacher values this activity that is being assigned (*Language Arts*, 53 (Feb. 1976), 162-167, 186). This brief list suggests, then,

what many already know, that English teachers can utilize creative writing and the literary magazine approach with good effect, and that reports of their successful ideas are readily available, both in this sourcebook and elsewhere.

The basis of success in teaching creative writing is perhaps that sooner or later it leads to some voluntary writing, which may not necessarily be great or even good writing (some may well make a traditionalist shudder), yet is still probably the best possible kind of writing experience for many students. In another context, the best teacher I ever had, James Sledd, wrote: "One paper that a student writes because he wants to is worth a dozen that he writes to satisfy a teacher" ("On Not Teaching English Usage," *English Journal,* 54 (Nov. 1965), 698-703). That same idea is expressed in another essay, that I would make required reading for those teaching creative writing if I could. Kenneth Jenkins, then of Miami Springs (Fla.) High School, had this to say in "Towards a New Awareness of Creative Writing": ". . . a student participates best in that which interests or excites him. Few things interest an individual more than himself and his own experiences. Therefore, the answer to the difficulty of teaching writing might rest in the encouragement of writing that is rooted in the experiences of the individual." (*English Journal,* 54 (Jan. 1965), 21).

Mr. Jenkins goes on to offer five guidelines which I think we can all appreciate and accept about creative writing: (1) the teacher cannot *teach* creativity, but can develop, nurture, inspire it; (2) creativity and intelligence are separate and individual attributes; (3) creative writing must have its basis in experience; (4) the teacher must realize the difficulty of the creative writing task; (5) the teacher must be tolerant of students' attempts at creative writing. Following these guidelines when teaching creative writing will result in the following consequences: (1) students will discover a new importance for writing; (2) students will discover new pleasures of working with language; (3) students will begin to explore a new dimension of thought.

Going a little beyond Mr. Jenkins' guidelines, there is one special negative tendency of creative writing teachers in particular (the problem is rare with the local lore approach); this is an excessive straining for quality, so that the works of weaker student writers tend to be excluded from the literary magazine. I prefer the approach of a North Carolina teacher whose building I can almost see from my office window. Mrs. Nancy Coward, at Camp Laboratory School, Cullowhee, has been working several years with both types of magazines; in fact, they are printed as a unit, with the literary magazine, *Grey Matter in Black and White,* having its own cover, table of contents, and about half the pages; when turned upside down and over, the cover of the local lore magazine section, *Mountainears,* appears, followed by a table of contents and pages of North Carolina mountain lore until the back pages of the literary magazine are reached. (Here is a creative compromise for those working with both types of magazines.) Mrs. Coward's feeling about choice of material is that every student ought to be allowed to contribute to and have work printed in a student-generated magazine, that it thus ought to be *inclusive* rather than *exclusive,* for the boost to the contributor's ego upon seeing his or her piece printed is of special value as a reinforcing reward for a writing effort.

Despite the positive values documented already, though, one potential complaint by both English teachers and their supervisors is that creative writing and local lore approaches, while having their virtues, don't really promote development of student writing ability and skills. This is easily refuted, however, if we give some thought to what we generally desire our English students to learn, regardless of the level. We intend that the student learn to perceive clearly and accurately, and present his/her perceptions in precise language, taking into account shades of meaning and even dialect differences; the writing of poetry, of fiction, the reporting of local lore, in either narrative or expository forms, can teach these. We intend that the student learn to organize his material and become conscious of form; the descriptions of local lore processes, the recording and arrangement of interview responses, the writing of poems and some types of fiction can teach these. Previous references to the essay by Mrs. Massey and her *Bittersweet* experience, and to Lorna Baum's report on *Sea Chest,* suggest how well the local lore magazine and probably the literary magazine teach

students to become aware of their reading audience, which is, of course, another skill we want our students to acquire. Finally, both types of magazines can teach basic editing and proofreading skills, that is, grammar and mechanics, while the literary magazine should help the student become more sensitive readers, especially of literature, following their own writing experiences.

Ultimately, of course, the skills of reading and writing, important as they surely are, are superseded by the necessity of learning to live in a world growing increasingly complex at a frightening rate. Eliot Wigginton writes of the teaching task in the introduction to *Foxfire 2*, saying of students in general that:

> . . . the world must be their classroom, the classroom a reflection of their world. The two must work as one.
>
> The purpose of our schools, then, must be to help our kids discover who they are, their loves and hates, and the stance they are going to take in the face of the world. It becomes our responsibility as teachers to put them in situations where this testing can go on; to create for them memorable experiences that they will carry with them like talismen and come back to touch a thousand times during the course of their lives. (p. 14)

Here we have virtually a truism, a statement of ideas that we all recognize as good, a goal that we all want to reach. Yet how often do our teaching strategies reflect this ideal? How often are our students so engaged by what they are doing as schoolwork that they have memorable experiences, ones that will last? And how often do we create, by our assignments, learning situations which interest them (and us), which take account of student differences, which provide them with a sense of accomplishment, and which also build English skills? How often, finally, do we approach or reach the goal of teaching without seeming to? Not nearly enough is the answer for most of us. Yet through the Action Learning approaches, and in particular through the student-generated, teacher-guided local lore and literary magazine approaches described in this source-book, we can do so. And perhaps one day some former North Carolina English students will write as movingly about some of us as John Steinbeck did about a great teacher that he knew.

Editorial Note: In addition to the *Foxfire* books mentioned by Professor Nicholl in his essay, teachers would also benefit from seeing Eliot Wigginton's *Moments*, available from Institutional Development and Economics Affairs Services, 1785 Massachusetts Ave., N.W., Washington, D.C., 20036. This document contains the *Foxfire* philosophy and offers very helpful advice and directions for teachers and students.

SCRAPBOOK

Verna E. Bergmann
The University of North Carolina at Asheville
Asheville, N.C.

I. OBJECTIVES

- To share creative writing through a group project
- To express feelings, thoughts, experiences in a variety of written verse forms
- To stimulate expressive use of language
- To develop pride in individual and group work
- To learn to work cooperatively
- To experience using a variety of scrap materials to express ideas created in verse

II. TYPE AND DESCRIPTION OF PROJECT

This project involves the production of a language arts scrapbook. Both the covers and contents are created by individuals or small groups of students. The cover is designed by students and made from creative scrap — cloth, canned food wrappings, etc. The contents can be as diversified as the pupils within any given class. However, writing verse — free open, structured, funny, sad, serious, long, short, and rhyme — is very appropriate for this type of production. The students also illustrate each verse using scraps — old post cards, placemats, photographs, magazine pictures as well as drawings, paintings, cutouts, and pencil sketches.
Note: There are of course, many different types of contents for scrapbook production with any of the themes: food, fabrics, nature. The content could very well be more research oriented and related to social studies and science.
Example: What have been men's and women's fashion trends since 1900? What explanation do you have for these trends?

III. PROCEDURE

A. The Teacher

- *Brainstorming* — The teacher asks the pupils to orally relate words which come to their minds when they think of "scrap" and "scrapbook" (either order). The teacher will accept and record all responses on the blackboard.
- *Dictionary Definitions* — The teacher and/or pupil reads definitions of "scrap" and "scrapbook" from the dictionary. (*"Scrapbook"* is a book of blank pages for pasted clippings, pictures, souvenirs, a memory book.) (*"Scrap"* is a small piece, a bit, a fragment, a bit of something written or printed, discarded.) (Webster's *World Dictionary*, 1960)
- *Discussion* — The teacher guides discussion comparing and contrasting brainstorming thought with dictionary definitions. More than likely, some common thoughts will be scraps of cloth, paper, food, clippings, and something written.
- *Asking - Telling* — The teacher asks the pupils if they would like to make a language arts scrapbook using some of the ideas from brainstorming and the dictionary as the theme.

- *Categorizing and Voting* — The teacher asks the pupils to categorize expressed ideas of scraps and vote on a theme for the scrapbook. (Usual categories are scraps of paper, food, fabrics, and nature)
- *Mass Producing the Scrapbook* — The teacher provides necessary materials (other than the collected items) for producing the scrapbook.
- *Writing Varied Forms of Verse* — As teacher observes and listens to pupils during mass production of scrapbook, he/she leads pupils into ideas of rhyming, riddles, similes and then into other forms of verse such as haiku, cinquains, and limericks. He/She may want to provide examples such as: "As sour as —," "as shiny as —," "bug, tug, rug." He/She may also want to provide examples as follows:

Limericks:

LIMERICKS ARE . . .

Five lines of fun!

1. _____ (Lines 1, 2, and 5 rhyme and
2. _____ have about 8 syllables.)
3. _____ (Lines 3 and 4 rhyme, are indented,
4. _____ and have 4-6 syllables.)
5. _____

(Each line begins with a capital letter.)

Here is one already written for you.

There once was a turtle named Ned,
Who is always bumping his head.
Said the mother to her son,
"Indeed! You are a strange one,
Pull your head in your shed, dear Ned."

Cinquain:

CINQUAIN IS . . .

Cinquain
It's poetry
Written in syllables
Two, four, six, eight, two _____on five lines.
Write on!
_____ (a word)

_____ (a word)
_____ _____ (2 describing words: adj.)
_____ _____ _____ (3 action words)
_____ _____ _____ _____. (a statement or 4 more adj.)
_____ (synonym or describing word)

Here is an example of Cinquain.

Lemon
Tangy tart
Floating in tea
Juicy yellow oval smooth
Fruit

Haiku:

HAIKU IS . . .

An unfinished thought
Capturing one small moment
Telling of nature

Haiku is a bit like a snapshot — a single moment captured forever in words.

Just follow this form and write your thoughts about nature.

_____ (5 syllables)
haiku = _____ (7 syllables)
3 lines of _____ (5 syllables)
17 syllables.

Lil' Red
Lil' tomato red,
Too long I have watched you grow.
I cannot eat a friend.

B. The Student

- *Brainstorming* — The pupils tell any words that come to their minds when they think of "scrap" and "scrapbooks." The pupils read all responses on the board.
- *Dictionary Definitions* — The pupils either read or listen to dictionary definitions of words.
- *Discussion* — The pupils examine similarities and differences from brainstorming sessions and compare with dictionary definitions.
- *Categorizing and Voting* — The pupils categorize expressed ideas of scraps (into food, fabrics, nature, for example) then select one or more of these themes for their scrapbook.
- *Collecting* — The pupils collect scraps of fabric/wrappings from canned food/left over food cartons/specimens from nature for the scrapbook cover.
- *Mass Producing the Scrapbook* — The pupils work in appropriate groups to design, assemble, and bind the scrapbook. If the theme were food, the cover might be a laminated collage of paper wrappings from canned foods and food cartons. A nature theme lends itself to a cover of glued on specimens of bark, leaves, gems, nuts, shells, stones, buds, insects, cones, furs, and feathers. The cover could be paper, oak tag, cardboard, or masonite. The scrapbook can be bound with staples, thread, yarn, colored masking tape, grommets, and tool posts. The pages could be manila or colored construction paper.
- *Writing Varied Forms of Verse* — The pupils write riddles, rhymes, similes, haiku, cinquains, and limericks relating to theme(s) of the scrapbook. This can be done individually or in small groups.
- *Illustrating the Scrapbook* — The pupils collect pictures, photographs, placemats, and postcards, to use in illustrating the scrapbook and color, paint, or make sketches appropriate to the written verse.

IV. EVALUATION

All pupils' attempts at each of the six objectives will be accepted. Teachers can provide guidance to pupils and pupils can help each other. Pupils can decide if: (1) entries in the scrapbook will be selected by the teachers and/or pupils, (2) entries will be randomly selected, or (3) that each pupil have at least two entries of two different kinds of verse. The scrapbook may be displayed in the media center for availability to other pupils, teachers, and parents.

PROSE BOOKLET

Gerry Smith
Westfield Elementary School
Westfield, North Carolina 27603

I. OBJECTIVES

- To develop self-confidence
- To develop oral language skills
- To develop beginning reading skills using the language experience approach
- To participate in the creation of a story booklet

II. TYPE AND DESCRIPTION OF PROJECT

- To produce a booklet, there must be a child who is willing to talk and a teacher who is willing to listen and record the child's words
- The booklet can be composed of either fiction or nonfiction and can be long or short -
- Whichever, it is a cooperative effort between child and teacher. Illustrations and an attractive cover complete the project which then is displayed in some manner for parents and other children. The booklets can eventually become resource material for future children.

III. PROCEDURE

A. The Teacher

- Write what the child says word for word
- Read the material back to the student
- Let the child read the booklet
- Help the child with illustrations, if necessary, and a cover
- Bind the booklet and display it

B. The Students

- Dictate stories or real-life happenings to the teacher
- Listen to the teacher read back the dictation
- Read what has been written
- Prepare illustrations and a cover
- Share the booklet with others

IV. EVALUATION

There is no written evaluation, but one might evaluate the child's enjoyment in writing and reading his or her own book.

CREATIVE WRITING BOOK

Laura W. Daniels
Devonshire School
Charlotte, North Carolina 28215

I. OBJECTIVES

- To help students think creatively and to work independently as well as with others in the democratic process
- To inspire students to experiment with ideas and events in an orderly and meaningful manner
- To encourage students to observe, to feel free to express personal observations, feelings and ideas
- To devleop basic language arts skills and understandings, oral and written
- To increase the student's vocabulary and word usage
- To develop basic spelling skills with increased knowledge of initial sounds and sound-letter relationships
- To develop the ability to organize creative ideas into meaningful sentences and logical paragraphs
- To encourage self-esteem and a good self-image about his or her ability in oral and written expression
- To help students realize how the printed word communicates through speech.

II. TYPE AND DESCRIPTION OF PROJECT

Through our Creative and Imaginative Writing Center, original writing booklets are compiled while teaching language arts skills and making practical application through voluntary involvement of all students.

III. PROCEDURE

A. The Teacher

- Provides space for a learning center for creative writing with appropriate and attractive captions
- Choose and mount pictures that evoke thought, discussion, and motivation for stories
- Changes pictures frequently to keep interest high
- Permits flexibility in choices of subjects
- Prepares vocabulary lists for the center to aid discussion
- Inspires and challenges students to participate
- Records or tapes students reading their stories
- Prepares for other writing activities that extend the learning
- Responds positively to all ideas and efforts of students
- Test sheets designed for researched information
- The evaluation revealed that the project afforded students:
  - varied experiences in many subject areas
  - increased interest in current events

- prompted better writing, reporting, interpreting
- provided total involvement of class members
- informed parents and school personnel of school events

B. The Students

- Choose voluntarily to participate
- Compile original writing booklets
- Help each other in the center activities
- Understand that words can be written to communicate
- Find success in the activities of the center
- Read stories to classmates and others
- Write freely on subjects of his or her own choosing
- Work independently and in groups

IV. EVALUATION

- Teacher evaluation through observation of progress, interest, initiative and self satisfaction
- Frequent positive written responses by the teacher
- Parental evaluation of individual growth and response to students' growth in self expression

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RECIPE BOOK

Edna E. Boykin
Margaret Hearne Primary School
Wilson, North Carolina 27893

I. OBJECTIVES

- To become aware of the variety of communication skills
- To visit a super market and observe its operation
- To use language and math skills
- To learn to follow written directions
- To recall details and arrange them in sequence
- To learn to share
- To develop hobbies, cooking skills, picture making skills, etc.
- To feel a sense of self-satisfaction and of creativity
- To increase vocabulary
- To follow a map
- To practice safety in going from school to store

II. TYPE AND DESCRIPTION OF PROJECT

After reading a story about making candy the children choose a candy recipe that they can then make in the classroom and serve to their classmates.

III. PROCEDURE

A. The Teacher

- Introduces the project
- Provides the basic resources for this activity book, etc.
- Provides the necessary language and math background to complete the project
- Guides the students in each step listed below. He/She lets the children *do* the project and acts as a resource person when needed.

B. The Students

- Read the story
- Choose the recipe
- Make the grocery list
- Purchase the ingredients
- Bring to school any necessary cooking utensils
- Choose small groups or individuals to read and follow the directions for making the candy
- Cook the candy
- Share it with others
- Write and illustrate their activities and make it into a book

IV. EVALUATION

The students used math and language skills in each real life situation, used spelling skills in making a grocery list, practiced recall and sequencing skills in ordering the still-life pictures from the photographer, learned to use the camera, practiced cleanliness skills, and learned to select the main idea by writing captions to pictures.

The students enjoyed the experience, were able to eat their candy, and very proud to share their book in the Action Learning Project.

CLASS NEWSPAPER

Mintie S. Saintsing
Wallburg Elementary School
Wallburg, North Carolina

I. OBJECTIVES

- To recognize and appreciate the importance of the newspaper as part of the media
- To become more aware of the format and contents of a daily newspaper
- To learn functional grammar skills through using them in writing a newspaper
- To select the main points of news articles by answering the five "W's"
- To gain insight into qualities of good reporting

- To use a wide range of individual differences and interests to produce a newspaper
- To work together as a class
- To develop a sense of pride in completing a project and seeing the results

II. DESCRIPTION OF PROJECT

Students learn about the format and contents of a newspaper and then apply their learning to create a classroom newspaper. Working like a large newspaper office, the class is divided into an editorial staff, business staff, and mechanical staff.

A newspaper title is established after the time for the news has been set. It may be written from some period in history, fantasyland, or a future time.

III. PROCEDURE

A. The Teacher

- Helps pupils brainstorm the types of articles found in a daily newspaper. Records answers on board. Some answers will be world, national, state, and local news; editorials; society pages; women's section; business and marketing; entertainment: T.V., movies, reviews; sports; cartoons or comics; amusements such as crosswords and jumbles; obituaries; and classified.
- Guides making of booklet of examples of each type of article found in the newspaper. This booklet becomes a resource for future reference for the students as they write articles of the same or similar types.
- Cuts out pictures from newspapers leaving off the captions. Hands out pictures and asks students to write captions and share with the class.
- Teaches the format of a front page newspaper. Uses front page and labels all parts — logo or flag, first lead article, volume and edition, column, photo, caption, body of story, credit, table of contents, jump lines.
- Outlines the structure of a news story — Headline - title, deck - subtitle, by-line, - author, dateline - where, when, credit, article.
- Teaches the five "W's" who, what, where, when, and why of a news story. Gives students several experiences in answering these questions about newspaper articles.
- Discusses qualities of a good reporter — careful observer, have good memory, be easy with words, keep his/her wits in a confusing situation, report objectively.
- Stages an unexpected happening in the classroom (pre-arranged with perhaps another faculty member) and asks students to report exactly what occurred using all they have learned. Compare and discuss write-ups checking to see if qualities of a good reporter were utilized.
- Divides the class into three main groups. (The number in the parentheses indicates the approximate number of students with that assignment.) Editorial staff: editor-in-chief (1), news reporters (3) — world and national, state, local; sports writers (2), women's editor (1), obituaries writer (1), editorials (1), business editor (1). Business staff: business manager (1), advertising manager (2), classified manager (3), comics section (2), entertainment-amusement (2). Mechanical staff: manager of staff (1), proof readers and censors (3), Title and Banner (2), Syndicated column (2), Printers (4).
- Helps students establish a time for the newspaper — fantasy land, another time in history, the future.
- As members finish their assignments, provides other newspapers activities.

B. The Students

- Make booklet labeling all the types of articles from the newspaper
- Label the elements of a front page
- Find the parts of a news article and see how quickly the five "W's" are answered in several articles
- Write news articles for practice
- Work on some assignment, contribute to the production of a classroom newspaper

IV. EVALUATION

The teacher evaluates through using question periods to check student understanding of material covered, noting functional skills that might be improved as students write articles, observing whether there has been increased interest in the reading of newspapers, and observing group interaction.

BOOK-MAKING

Patricia D. Hewett
Mountain Park Elementary School
State Road, North Carolina 28676

I. OBJECTIVES

- To express thoughts, ideas, and experiences in writing
- To use handwriting skills
- To broaden vocabulary through the meaningful association of words with personal experience
- To summarize learning experiences
- To use a variety of mediums to creatively illustrate the books

II. TYPE AND DESCRIPTION OF PROJECT

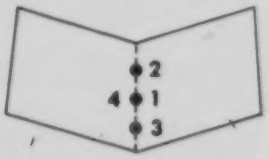
This project describes one suggested process for book production.

III. PROCEDURE

A. The Teacher

- Prepares a Book Making Center that shows in words and pictures how to make a book.
  1. Cut two pieces of cardboard each 7" x 9". Cover with paper such as wall paper samples or paper of child's art work (potato prints, sewing, paintings, etc.)

2. Fold about six sheets of 8" x 10" white paper and one sheet of construction paper in half.
   (a) Make a length of yarn about twice the height of the book. Thread a large needle. Sew the paper together in the order shown.
   (come up through #1, down #2, up #3, down #4 and tie knot)



3. Cover binding of book with library tape. Glue construction paper to inside of the covered pieces of cardboard.

- Help small groups construct their books
- Write down stories that each child dictates
- Help each child select a title for his/her book and design the art work for the inside cover and illustrations
- Read often the stories the children have "written" to large and small groups and individual children
- Make word cards for the children of the new words they learn. These can be taken home.

B. The Students

- Construct their books with the teacher's assistance
- Dictate stories of experiences to teachers
- Decide on a title
- Design inside cover
- Write their stories in their books
- Number pages in book
- Illustrate stories

IV. EVALUATION

Children enjoy sharing their experiences and ideas. They learn to read the words in their stories because they have personal meaning to them. Children really enjoy working on their books and are very proud of them!

LITERARY MAGAZINE

Ester H. Johnson
Harnett County Board of Education Annex
Lillington, North Carolina 27546

I. OBJECTIVES

- To experience the joy of creating
- To develop skills of writing, speaking, listening, and reading
- To develop a love for reading good literature
- To practice acceptable spelling, punctuation, capitalization, and usage
- To learn the necessity of revision

II. TYPE AND DESCRIPTION OF PROJECT

Many approaches can be taken in developing an Action Learning Project on Literary Magazine Production. One approach may be through the process of creative writing. To stimulate language development, many opportunities need to be provided throughout the day for the child to create in his/her very own way.

Reading Sparks Creative Expression

Many types of good literature on the appropriate level must be readily available for the child. Young authors and poets begin to bud and bloom when they hear and read — and love — the best in literature. Good reading helps them become good writers by giving them a constant stream of ideas and an ever-increasing store of words and language patterns with which to *express* those ideas. Reading must be a part of a creative writing center, where children can go to get help and materials for the stimulation of ideas.

The creative writing center will be established with an atmosphere in which every youngster will feel comfortable in sharing thoughts and feelings. Here are only a few things which must be included (the center will need to be changed frequently):

- Different sizes, shapes and colors of paper
- Different kinds of pencils, crayons, colored pencils, and magic markers
- Multiple sources of words (dictionaries and word lists)
- Mounted pictures (children can write stories and poems about these)
- Box of newspaper headlines
- Poem and story starters to finish
- Postcards and stationery to stimulate letter writing
- Box or bag objects to write about
- Food cartons to stimulate writing ads and commercials
- Surprise bag (children feel the bag and write how it feels and what they think it is)
- Plot folders
- Comic strips with the narration cut away
- Cards with 8 or 10 words on them, which are good to use in a story or a poem on a particular topic

- Magic slates
- Typewriter

A part of the center can be a publishing corner where the child's thoughts can be put on paper in the form of a story, article, poem, letter, limerick, myth, or play. These creative writings can be edited and arranged into a magazine, with the entire class involved.

Editor's Desk

Students will react positively to having their creative writing checked by classmates when it is done at the "Editor's Desk" as preparation for publication in the class magazine. Editors may be elected by popular vote to serve for a given term. Equipment for the editor's desk will include a good dictionary, a language rules book, red pencils, and paper for writing correction and suggestion notes to the authors.

To support this approach through creative writing, community resource people can serve as a stimulus and should be called on to assist the teacher according to needs. Where funds are available, the possibility of obtaining Artist-in-Residence or Poet-in-Residence should be explored.* Volunteers, as they are available, can make a valuable contribution to language development. Youngsters will be motivated to write, speak, listen and read as a result of their contact with the artist-in-residence and volunteers. Such people can work with all pupils in large groups, small group sessions, and individually to teach skills of creative writing, to develop creative expression, and to generate an interest in writing and reading.

III. PROCEDURE

A. The Teacher

- Will arouse excitement in the process of writing by being enthusiastic in defining and describing the project
- Will guide in the collection of a variety of reading materials on various levels (books, magazines, newspapers, poetry collections, samples of creative writing, pictures, illustrations) and other needed items for the Creative Writing Center
- Will use a variety of strategies in the Creative Writing Center such as story starters, story endings, word descriptions of cartoons and pictures, topics which stimulate ideas and reflect their interests (such as the following)
  - Story Titles — give topics which stimulate ideas and reflect interests

Dramatic Incidents
Lost in the Woods
The Night the Lights Went Out
Trapped in a Snowbank

Whoppers
Next Stop: The Moon
Diving to the Bottom of the Sea
Uncovering Buried Treasure

***Editorial Note:** If interested in Poet-in-Residence programs, contact the Division of Cultural Arts, N.C. Department of Public Instruction, Raleigh.

Travel
Above the Clouds
Cross Country by Car
Vacation at a National Park

Biography
Mumps Are No Fun
My First Day In School
My Best Friend
My Last Birthday Party

Animal Anecdotes
My Dog's Funniest Trick
The Day the Bird's Egg Hatched
Our Pet Show

- Sentence and Story Completion — finishing what someone else has begun
- Different Kinds of Poetry — Rhyming, limericks, *Haiku*
- Writing From Pictures — Bringing life to characters in pictures by writing whatever students might think of
- Descriptive Writing — identifying people and things from written descriptions; then writing descriptions of pictured people and things
- Imaginative Writing — writing myths, fables, tall tales, wishes, and dreams
- Writing Articles — writing interesting articles from given facts to inform and articles to entertain
- Prose Creations — writing prose, using as model other children's creations

- Will provide a regular time for creative writing each day
- Will help each child to understand the specific purpose
- Will ensure success with each child (work with the feeling that anything that makes you more creative is anything that makes you more alive; give every child confidence)
- Will work with the children in creating a management system while working in the creative writing center (pay attention to the following)
  - Plan well with the entire class. Write plans on the board. Be sure every child understands the objectives and the procedure to follow
  - Establish routines for moving about the room. Children must understand the number that can work effectively at the center at one time. They also must understand how to handle materials and respect the property of others
  - Have an evaluation session each day. Refer to the plans. Discuss which things were successful and which things need to be changed to alleviate problems
- The writings of the pupils will be greatly enriched by the teacher's choice of books and stories to read to the class and by constant extension of the children's language experiences in many different ways

B. The Students

- Will become acquainted with various types of good literature
- Will work with the teacher in collecting materials for the Creative Writing Center from which they can develop stories, articles, poems, etc. for their magazine
- Will choose from the category in which they would like to work — articles, stories, poems, plans, riddles, jokes, etc.
- Will understand their responsibility and how they are to work in the creative writing center
- Will demand respect for privacy and respect the rights of others
- Will help select an editor for the group in which they are working (will be tolerant of their errors)

- Will assist in selecting the final materials for the class magazine
- Will help select a title for the class magazine
- Will share their feelings with others (classmates, principal, special teachers, parents, etc.)

IV. EVALUATION

Children

Through the use of samples, pictures, and other illustrations, students can evaluate their own creations and look for signs of gradual improvement

- In what way am I improving?
- Am I choosing better topics?
- Do I say what I mean better now than in the beginning?
- Do I keep to the main idea?
- Is my vocabulary growing so that I can say what I mean more easily?
- Am I more careful to proofread my work?
- Do I use the dictionary more efficiently?
- Do I understand the purpose for which I am writing?
- Do my words, phrases, and sentences clarify the topic or confuse the reader or listener?
- Are my ideas interestingly and effectively presented?

Teacher

- Have you learned to know your pupils better through creative writing?
- Do they know themselves better?
- Are the pupils aware that planning helps to produce better results?
- Does each child show appropriate progress?
- Do the children understand that the purpose of creative writing is to inform, entertain, encourage, praise, or show empathy with others?
- Have you helped pupils' progress by evaluating each one's work in relation to individual ability?
- Do you always look for something to praise in each child's work?
- Are you using enough individual conferences to point out strengths and weaknesses in a way that will promote progress later?
- Do you take notes from pupils' work that will be useful for lessons during functional writing periods?
- Are you using bulletin boards enough for motivation?

Parents

The teacher's efforts will bring better results when you have the parent's cooperation and understanding. This, too, will help to establish a greater unity of purpose among pupil, parent and teacher.

- Explain your aims at parent - teacher conferences through a note to parents, or a newsletter
- Encourage the parents to read what their children write and to praise rather than to criticize
- Help parents realize that in the early stages, ideas are more important in creative writing than mechanical perfection

- Assure them that their child is learning the fundamentals of good writing and show evidence of progress in their papers

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RECIPE BOOK

Ernestine E. Few
Hill Street School
Asheville, North Carolina 28801

I. OBJECTIVES

- To engage in an activity with meaningful experiences, resulting in a satisfying product
- To experience the joy and excitement of the creative act
- To benefit from working together
- To use knowledge of communications skills through organizing material, writing directions, and expressing one's self artistically

II. TYPE AND DESCRIPTION OF PROJECT

This Action-Learning project was the production of a recipe booklet, done by a seventh grade language arts-social studies class. It involved every student in the class, as well as the parents and teachers.

The booklet contains favorite recipes of the students, a title of their choice, and each student's own artistic expression. Although the project was begun immediately after Thanksgiving, it was not completed until February because of a delay in the typist's work. As a result, students' art expression contained three themes — Christmas, the Bicentennial, and Valentine's Day. Some combined themes, and all ideas were the students'.

The booklet represents a great deal of enthusiasm and pleasure on the parts of both students and the teacher.

III. PROCEDURE

A. The Teacher

- Present idea for the project — "A Recipe Book"
- Observe reaction of class to check approval or disapproval
- Organize class for creating the product
- Check recipes
- Check progress periodically
- Supply materials
- Direct operations
- Encourage and assist students in their efforts, as well as in their mastery of basic skills

B. The Students

- Each will contribute a recipe
- Editors check and organize material
- Secure typist (mothers of students)
- Learn how to operate duplicating machine
- Run off stencils
- Put booklet together
- Each will decorate his/her own booklet (some did more than one)
- Present gifts to mothers

IV. EVALUATION

This project stimulated enthusiasm and pride in the individual's work, as well as in the work of each group, although "perfection" was difficult to attain at this level. Every student did get involved and was eager to see his own name in print, once the sheets were ready. Realizing, to a degree, the importance of accuracy, the class worked cooperatively to complete the tasks.

The students were so proud of their accomplishment that they wanted to take the books home even before the teacher had an opportunity to examine them.

The books were displayed for PTA open house. Parents and others seemed pleased with the results. Students of another class asked if they, too, could do the same project.

POETRY BOOK

Marilyn T. Edmondson
Edna Andrews School
Hamilton, North Carolina

I. OBJECTIVES

- To develop an appreciation of poetry
- To become aware of poetic forms
- To learn and to practice the mechanics and the process of writing poetry
- To examine personal feelings
- To practice self-expression and creativity
- To share work with others
- To develop a sense of self-pride

II. TYPE AND DESCRIPTION OF PROJECT

Students select topics of their own choice. They search out and read many poems on their chosen topics. They compile poetry booklets which contain both poems by professional writers and their own creations. The booklets contain title pages and tables of contents. The poems are written in ink. Each student, using construction paper, designs a cover for his/her

booklet. Students go through round-robin readings of the poetry booklets, making only *positive* comments about one another's work. Each student must find something *positive* to say about the work of his/her classmates.

III. PROCEDURE

A. The Teacher

- Through lecture, class discussions, and oral readings, introduce students to narrative and lyric poetry, as well as to techniques and devices which poets use
- Circulate in the class to help students through their selections of poems and their first writing experiences with poetry
- Provide sources from which poetry selections can be made (this requires coordination with the media center)
- Help students as a *consultant* as they express needs
- Evaluate products according to the criteria of effort, creativity, and demonstrated understanding of the writing process

B. The Students

- Take notes on class lectures, discussions, and oral readings about poetic forms and devices
- Select a topic to serve as a theme for the poetry booklet
- Find poems to appear in the booklet
- Write poems to appear in the booklet
- Use the teacher as a *consultant* in selecting and writing poems
- Prepare a poetry booklet according to specified criteria
- Read other students' booklet and find *positive* comments to make about their work. Write comments on separate sheets of paper and place them in the poetry booklets.
- Submit poetry booklets to teacher for evaluation

IV. EVALUATION

Make *positive* evaluations where appropriate. Note effort, creativity, and degree of understanding of the writing process in considering final evaluation.

CLASS NEWSPAPER

Carrie Mae Gwyn
Copeland Elementary School
Dobson, North Carolina 27017

I. OBJECTIVES

- To develop interest and enjoyment in reading for pleasure and for information
- To learn the conventions of standard practices and principles of journalism
- To learn to think effectively and creatively

II. TYPE AND DESCRIPTION OF PROJECT

The class publishes a newspaper twice monthly. In the preparation of each paper, students are practicing all the basic communication skills; also, the teacher is free to give individual attention where it is needed. Since students in the school go from Headstart through the eighth grade, the paper contains pictures to color and games to play, many of which are suitable for non-readers. The paper runs from 8 to 19 pages with the following sections and subjects covered: sports, poetry by students, school activities, students' birthdays, trips taken by individuals and groups, accounts of parties, riddles, jokes, games, school announcements, fun quizzes, honor roll, perfect attendance, and puzzles.

III. PROCEDURE

A. The Teacher

- Through assignments and/or volunteering, designate students to make various contributions
- Proofread, review, and edit all copy and pictures
- Assist students in preparing layouts
- Type, or have typed, the stencils
- Run off sufficient number of copies (500 in this case)
- Return edited copies to students for revsions
- Encourage students to read and proofread each other's work before submission
- Assist in distribution of papers

B. The Students

- Accept assignments of volunteer to make contributions
- Prepare contributions
- Submit contributions to teacher
- Revise where necessary
- Participate in planning layouts
- Collect .05¢ for each distributed copy
- Distribute copies free after selling period

IV. EVALUATION

Request input from customers about quality of newspapers. Improve paper based upon input.

COOKING DICTIONARY

Anonymously Submitted

I. OBJECTIVES

- Children should be able to select a diet of wholesome nutritious foods from the Basic Four Food Groups, including milk, meat, breads or cereals, vegetables and fruits. They should have an understanding of wholesome, nutritious foods according to the Basic Four Food Groups.
- They should be able to select and use menus and recipes in order to develop a creative, nutritious meal that can be shared with family and friends, and to enjoy sharing in the experience of learning to cook safely.
- Children should learn the importance of proper nutrition and a balanced diet early in life, during the habit forming years, in order to have a carry-over for proper diet. Eventually the child would understand the nutritional needs of his own body well enough to select the foods he needs.
- The children would be able to take the recipe and follow it with understanding to a finished product, thus enjoying the result of their labor.

II. TYPE AND DESCRIPTION OF PROJECT

The project should contain a cooking Dictionary, or Glossary, or both. It should also contain the basic nutritional information of the Four Important Food Groups. In addition some precautions and safety procedures should be stressed.

Children who participate in food preparation will be encouraged to eat nutritious foods. Sharing creative food experiences with children is enriching and rewarding for all. Children will discover that wholesome foods will make them feel better, give them more energy and help them to have healthy looking skin, hair, and eyes.

Children want to eat the food they prepare. As they share their creative preparations with their friends, they communicate love and concern for others. They should have the opportunity to share this experience. They should be challenged to establish and strengthen good eating habits which they will wish to continue. Involve parents as much as possible.

The use of self-pacing modules would be a practical way to permit the students to work and learn at their own pace.

A list of activities is included to permit the selection of any that fit particular children or groups of children. It should in no way limit a unit, however.

When the children have reached the level of understanding of proper diet as well as kitchen safety, actual recipes can be introduced and prepared.

Supervision and demonstrations would be well advised before the children are on their own. A demonstration would be especially helpful when removing hot dishes or pans from the oven. Demonstrate the removal of hot breads, cakes, or other baked products from the pan.

The children should be under supervision at all times.

Cost and economy should be considered in preparing and making selections of food and in preparing menus. A variety of foods should be included. The children should be taught the value of making food attractive.

III. PROCEDURE

A. The Teacher

- Prepare a unit to allow plenty of time for the introduction. Help the students to understand the objectives.
- Next introduce the Four Basic Food Groups. Reinforce any teaching as needed. This would be a good time to take a field trip, possibly to a school cafeteria. Students could be permitted to prepare attractive bulletin boards if space is allowed for this. Permit the students to do as much research as time permits. They should be encouraged to share their findings with their friends, their family and others.
- Individually paced modules (teacher-made) would be ideal to use in teaching the food materials, the body needs, measurements, methods of preparation and cooking, safety in the kitchen and needed cooking tools. Prepare your plans according to age and ability level of child.
- For the very young child it would be wise to prepare pictures either drawn or cut from catalogs or newspapers to use with the dictionary or glossary. These could be prepared by the child or the teacher.
- All ingredients used should be familiar and readily obtainable. The directions should be clear and easy to follow.
- Demonstrations and supervision are essential to the success and safety of the children. Resource persons and parents could be used to good advantage in these areas.
- The age and ability level of the child would influence the expected level of achievement. Many skills and subject areas could be readily correlated with a cooking unit — science, math, health, reading and the language arts, to name a few.
- A number of activities and resources have been listed, but planning should in no way be limited to them.

B. The Students

- Gather information and research concerning the Four Important Food Groups, the body's need for food materials, and nutrients needed to build and to maintain a healthy body.
- You will wish to study and work with measuring until you understand how it is done accurately.
- Safety is a must. It would be fun to make cartoons depicting the need for safety.
- Making your own cooking dictionary would be fun. Catalogs or newspapers are good sources for pictures for your dictionary.
- Prepare some bulletin boards from your research using the talents of the "artist" in your class for illustrations.

- As soon as you feel that the necessary skills have been mastered you are ready to study your recipes and get started on the road to good eating and proper nutrition.
- Select your recipe and read it carefully. Make sure you understand it. Next be sure that you gather all of your ingredients together and the utensils you'll be using in preparing your recipe.
- Be sure that you have remembered to wash your hands.
- Be sure to prepare your pans before you start to cook or bake.
- Follow instructions carefully, measuring ingredients accurately. "What you cook will be delicious!"
- When bread or cakes are baked, remove from the oven and set on a cooling rack. Use a potholder or oven mitt on each hand. Grasp the racks and the pan together and turn them over. Lift the pan off the cake or bread. If it tends to stick, tap the bottom of the pan with a wooden spoon or wipe a wet dishcloth over the bottom of the pan.
- Turn the stove off immediately when the cooking is finished. *Clean up the kitchen and put the materials away.*
- Store the food properly, either in a sealed container or covered securely. Store meat, soup, vegetables or fruit in the refrigerator.
- "Have fun!"

LOCAL LORE MAGAZINE

Mary W. Mintz
Hallsboro High School
Hallsboro, North Carolina

I. OBJECTIVES

- To progress in discovering one's own identity
- To learn about one's own background
- To develop a sense of mutual understanding and respect between generations
- To develop a concern for others
- To cultivate skills of speaking, listening, reading, and writing
- To develop a sense of pride in individual and group achievement
- To learn about ecology and to develop a concern for the preservation of time-honored values, customs, and ways of life
- To *use* academic skills for the purpose of creating a meaningful, worthwhile product

II. TYPE AND DESCRIPTION OF PROJECT

This project is the publication of a local heritage magazine. A typical issue may include articles with illustrations on one or more of the occupations and features typical of the area: crafts, outstanding personalities, an architectural topic, flora/fauna, recipes, superstitions, home remedies, folk songs, hunting tales, ghost stories, and oral history or legends.

There is abundant action in this project as the students go into the communities to collect information, using tapes, pencil and paper, film, artifacts, etc., which they file, transcribe, or otherwise preserve. Later they select material for particular articles (sometimes going back to their contacts for additional facts or verification) and prepare it for publication.

III. PROCEDURE

A. The Teacher

- It is desirable to schedule a class period for Cultural Journalism and one for Local History. We have found it practical to have both, one in the English Department and the other in the Social Studies Department, since these two classes complement each other and reach more students. Often during the junior year, students enroll in Local History, in which they acquire "background" and are more prepared to move into the journalistic phases of the publication. This is certainly not prerequisite, however, since we have pupils from all grade levels on our campus involved in our project. All the English teachers help by soliciting any information a student may contribute. The students enrolled in the class receive the same units toward graduation as they would for any elective.
- For a "textbook," we recommend *You and Aunt Arie* by Pamela Wood, available from Institutional Development and Economic Affairs Service, Inc., 1785 Massachusetts Avenue, N.W., Washington, D.C. 20036 (copyright 1975). This is a guide to cultural journalism based on *Foxfire* and similar projects. It is a detailed, step-by-step guide, which will help with the many decisions one has to make in a project of this kind. It includes technical advice about taking pictures, developing them, etc. Another helpful reference is *Gateway to North Carolina Folklore* by Leonidas Betts and Richard Walser, both of the faculty of North Carolina State University. It was printed by the School of Education Office of Publications, North Carolina State University at Raleigh in 1974. (A set of 35 copies with a teacher's guide is available for $10.00 or two copies for one dollar.)
- The financial aspect must be considered, too. Perhaps the school can offer some funds. Subscriptions and possible donations may help defray costs. Some magazines (for example, *Foxfire*) have become profitable; but there are too many of these being circulated now to depend on that good fortune.
- We encourage students to focus on things outside the school and to limit the use of previously published materials. Information gathered first-hand is new and original because it *is* first-hand. Suggestions for articles may be found by reading similar magazines or folklore publications.
- As to staff organization, we have found that a very loose arrangement is best. We have a designated editor, but no other position is designated. In this way, all members of the staff can help with all phases of the work and are thereby exposed to a larger number of learning experiences.

B. The Students

- Students should first acquire some knowledge in the technique of interviewing and in the use of needed equipment (cameras, tape recorders, etc.). They should compile a list of contacts and topics to discuss. The types of interviews include personalities, crafts, oral history, legends, hunting tales, etc. Other valuable activities are photo-

graphing buildings, cataloguing cemeteries, gathering artifacts (or photographing them), collecting maps of the local territory, finding old pictures, and obtaining church records.

- Later, students should set up files and make other arrangements for preserving all the materials. Tapes should be transcribed as soon as possible, preferably by the person who recorded them.
- When ready to produce the magazine, students should select a variety of topics. The articles should be written with care and revised as necessary. There are excellent instructions in the guide previously mentioned, *You and Aunt Arie,* about how to incorporate material for interviews, how to handle dialect, how to make certain that "how-to-do-it" stories are clearly presented, and how to be sure that the article will pass the tests of "unity, emphasis, and coherence" and all else one learns in formal classes on the writing process.
- The students will choose illustrations for their stories and proceed to lay out the pages and then to assemble them in the order in which they want them in the magazine. Probably the next step will be a conference with the printer who may have further instructions. The staff will want to proofread the copy before it finally goes to press.
- Students may plan and handle the distribution, advertisements, correspondence, paying bills, etc., all of which are real-life experiences — definitely *action learning.*

IV. EVALUATION

Evaluation will depend partially on the school's grading system. Here are some possibilities: (1) The ratio of the student's native ability equated with what he/she has contributed is one basis to use for evaluation; (2) Another could be based on the number of hours the student devoted to the project; (3) Still another would be to consider the *quality* and the *quantity* of the contribution each student made.

It is possible also to construct an examination in the traditional method and to obtain a traditional grade.

For some, the use of *S* for "satisfactory" and *U* for *"unsatisfactory"* might suffice for grades.

POETRY BOOK

Mary C. Lowe
Dobson Elementary School
Dobson, North Carolina 27017

I. OBJECTIVES

- To develop a greater appreciation and enjoyment of poetry
- To provide participation in the planning and execution of the project
- To improve oral communication
- To develop cooperation by working together to give a single interpretation

- To improve the ability to enunciate clearly
- To use choral reading as a means of learning to interpret literature

II. TYPE AND DESCRIPTION OF PROJECT

Literary Magazine

The publication of a poetry book for the enjoyment of the school and/or class provides additional opportunity to reinforce the mastery of communication skills of pronunciation, enunciation, tone, sequence of information.

III. PROCEDURE

A. The Teacher

- Provides lectures on types and titles of poetry conducive to choral reading
- Discusses types of choral reading and illustrates the following:
  - Class unison, refrain, single line speaker, sounds to complement rhythm, part speaking (maturity), groups, voices (high-low, boy-girl)
  - Provides reference materials on:

    terms — word lists
    types of poetry — textbooks
    authors — recordings
- Readings to illustrate mannerisms, voice variances, deep feelings
- Permits students to write and/or illustrate poetry
- Provides time for discussion
- Offers constructive criticism

B. The Students

- Divide into groups to discuss oral reading and interpretation
- Select poetry for choral reading
- Volunteer for parts
- Read poetry concerning:
  - fun and play
  - space
  - numbers
  - history
  - social studies
  - friends
  - likes and dislikes
  - life
- Select objects
  - to identify poems
  - to write poems about similar objects with opposite conditions
- Write their own poetry
- Read poetry of classmates
- Share poetry with other classes and grades

IV. EVALUATION

- Teacher-made tests relating to discussed material
- Participation in procedure and the arrangement of an interest center
- Written and/or illustrated a minimum of three out of five poems
- Students selected poems for publication
- Observed acquired skills in other disciplines
- Evaluated the composition of other types of poetry utilizing the acquired skills

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LOCAL LORE MAGAZINE

Sandra B. Wellborn
Lenoir High School
Lenoir, North Carolina 28645

I. OBJECTIVES

- To produce a local folklore magazine composed of student-written articles based on taped interviews
- To study area dialects and language usage
- To improve writing skills
- To use listening and speaking skills
- To preserve oral history, crafts, folklore, and personalities
- To provide students experiences with community people that are not possible within a classroom situation
- To produce a slide program and presentation explaining the philosophy and process behind *Sweet Bess*

II. TYPE AND DESCRIPTION OF PROJECT

Sweet Bess is an oral history project initiated and organized by Lenoir High School's cultural studies class; however, the entire community is an integral part of the project. The class raises the money and produces the articles for a bi-annual magazine.

III. PROCEDURE

A. The Teacher

- Initiate the planning stages
- Guide student decisions
- Be familiar with each staff's job
- Guide the completion of work so that it meets deadlines
  (Do *not* do the work for the students or make decisions for them.)

B. The Students

- Choose a board of directors composed of students and community people
- Organize staff and choose staff editors. Staff positions are filled on a voluntary basis
- Select a title and format for the magazine. Get printing bids
- Raise money for operating and printing expenses
- Organize and implement a publicity campaign to achieve community involvement
- Interview local people and prepare transcripts of all taped material
- Write articles and have art and/or photography staffs to complete any work to accompany each article
- Distribute magazines and handle mail orders
- Maintain a double-entry bookkeeping system and a checking account
- Answer correspondence
- Prepare a slide program and presentation for community meetings

IV. EVALUATION

Staff members are evaluated by that staff's editor, who is evaluated by the managing editors and the advisors. A continual evaluation is carried on by the class itself. The class tries to improve upon present organization and procedure so that the next magazine will be better.

POETRY BOOK

Celia O. Wolfe
J. W. Ligon Jr. High School
Raleigh, North Carolina

I. OBJECTIVES

- To learn about a variety of poets and types of poetry
- To develop skills of criticism in interpreting and analyzing poetry
- To use powers of creativity in designing and compiling poetry booklets
- To develop creative writing skills

II. TYPE AND DESCRIPTION OF PROJECT

Students are allowed three to four weeks to produce poetry booklets. The booklets will have attractive covers, designed by the students themselves. A particular theme or subject (sports, cities, nature, ethnicity, love, war, death, etc.) and/or type of poetry (sonnet, ode, elegy, pastoral, satire, etc.) will be chosen and reflected throughout each booklet. Also, poems in the booklets may be limited to a particular nation, state, or region. Poems written by students may also be included. Each poem is followed by a brief critical interpretation, written by the student who compiled the booklet.

III. PROCEDURE

A. The Teacher

- Provide poetry resources for students, with cooperation from media center
- Through discussion and handout materials, make students aware of types of poetry, versification forms, and poetic devices
- Provide critical resources, such as *Understanding Poetry* (Brooks and Warren), *How Does a Poem Mean?* (Ciardi), *Discovering Poetry* (Drew), *Reading Poetry* (Millett, *et al.)*
- Lead "brainstorming" session on selections of themes and subjects, types of poetry, cover designs, etc.
- Read and evaluate some "dry run" critical interpretations of poems, written by the students, prior to compilations of poetry booklets
- Serve as resource person and facilitator to guide and aid students in their efforts to produce the poetry booklets
- Allow at least half of the class time each day for two or three weeks so that students can work on their projects with the teacher present

B. The Students

- Participate in all class discussions and instructional activities
- Read many poetry books and critical resources. Become familiar with types of poetry, versification forms, and poetic devices
- Decide upon themes, subjects, types of poetry, and cover designs for booklets
- Select poems
- Write poems
- Write critical interpretations of all poems included in booklets
- Design cover
- Compile, edit, and prepare poetry booklets
- Engage in round-robin readings of poetry booklets

IV. EVALUATION

The poetry booklets were evaluated according to how well they reflected the choices students made with regard to themes, subjects, types of poetry, etc. The evaluation also took into account the quality of critical interpretations, mechanical errors, neatness, evidence of quantity of work, and indications of creativity in the booklets. Overall, the appearance and quality of the poetry booklets were superb — surprisingly beautiful. The degree to which students succeeded in preparing high-quality products was almost frightening. One never realized how superior students' work can be until they are given an assignment to create a *product* for all to see.

LOCAL LORE MAGAZINE

Nancy C. Bowers
Ashe Central High School
Jefferson, North Carolina

I. OBJECTIVES

- To stimulate interest in the study of composition and grammar
- To incorporate creative writing into classes in a meaningful way
- To extend and reinforce listening and speaking skills
- To involve all students actively and cooperatively, regardless of capabilities, in a project producing desirable results
- To introduce students to procedures of laying out magazine articles and to techniques of photography
- To encourage and provide opportunity for independent and small group work
- To gather and compile information about interesting people, crafts, customs, etc. in the local community

II. TYPE AND DESCRIPTION OF PROJECT

Magazine Production

We sought to develop a magazine-like publication containing information about interesting people, places, and events in the area surrounding our school. We chose to seek out and write about those local citizens who carried on customs and traditions almost extinct in the community. Not only did we want to portray the individuals through pictorial and verbal characterizations, but also to bring to the attention of all local citizens the interesting trades and crafts representing the past. The publication resulting from our project serves as an instrument linking past and present generations leading to a better understanding of and appreciation for our heritage.

III. PROCEDURE

A. The Teacher

- Attended workshop on the Foxfire Learning Concept conducted by Eliot Wigginton of Rabun Gap, Georgia
- Consulted the school principal about conducting a project similar to the Foxfire Project but on a much smaller scale
- Explained the Foxfire Concept to students
- Gathered and introduced to students various publications like the FOXFIRE magazine
- Requested equipment necessary for students to conduct interviews
- Drafted and distributed to parents a form granting permission for students to travel to local sites
- Determined type of publication desired
- Discussed procedures for printing the magazine with printer and students

- Planned with students the kinds of articles and accompanying photographs to be included in the publication
- Supervised circulation and sales of magazines

B. The Students

- Discussed the Foxfire Project and examined FOXFIRE magazine and other similar publications
- Determined that TIMBERLINE would be the name for their magazine
- Discussed methods of gathering information for magazine articles
- Suggested local citizens to visit, interview, and write about
- Organized committees for making visits to gather information
- Conducted interviews, took pictures, drew diagrams and other illustrations, etc.
- Transcribed tapes and developed pictures
- Wrote and edited articles
- Typed final drafts of articles
- Laid out articles with pictures
- Laid out magazine
- Circulated and sold magazines
- Kept records of sales and set up files of records
- Wrote letters thanking all persons interviewed for their cooperation
- Presented to each person about whom an article was written a complimentary copy of TIMBERLINE along with prints of photographs in which they appeared

IV. EVALUATION

Although no formal evaluation of the project as a whole was conducted, students and teachers considered the project a successful learning experience. The students took great pride in their accomplishments. They were evaluated by the teacher on various phases of work during the project — e.g., sentence and paragraph construction, ability to edit and proof transcribed materials, ability to lay out an article, participation in group work, etc.

CLASS NEWSPAPER

Alice Ritter
Williamston Junior High School
Williamston, North Carolina 27892

I. OBJECTIVES

- To inform
- To serve school, parents
- To entertain

- To interpret
- To create

II. TYPE AND DESCRIPTION OF PROJECT

Class/school newspaper

This project originally began as a "letter home" to parents from students in one class. These students summarized classroom activities over a ten day period to present to their parents. From this letter, the activity grew into a news type publication for parents as well as other classes. Because of interest and enthusiasm the publication eventually became a "news sheet" published bi-monthly, involving many classes throughout the school.

III. PROCEDURE

A. The Teacher

- Requested students to keep a ten day log of classroom activities
- Suggested that individuals or groups of students write on one topic from the log
- Permitted students to read papers aloud in class
- Assisted students in editing, combining ideas, and incorporating ideas into one letter on the chalkboard
- Encouraged each student to copy each board letter in his or her handwriting and to deliver it home
- Interested and encouraged students in adding other features to the letter
- Introduced the newspaper idea and proposed that students bring copies of newspaper to class for study
- Divided students into groups of editors, reporters, designers, etc. with specific assigned duties for coverage in sports, entertainment, advertisement, etc.
- Gave oral and written guidelines and duties of each group
- Assisted individuals and groups when necessary
- Provided folders for finished products
- Duplicated materials with student help
- Permitted class members to distribute copies
- Supervised a student planned field trip to a local newspaper office to observe the publishing operation
- Involved other classes in sponsorship of certain issues

B. The Students

- Kept ten-day logs of classroom activities
- Wrote paragraphs on one topic from the log
- Read paragraphs aloud and combined ideas into a single letter
- Copied the class or group letter neatly to be taken home
- Asked to add other features from which the newspaper idea evolved
- Decided to publish an informal news sheet, "The Squeaker"
- Studied the newspaper and did research on duties of staff members
- Accepted assignments to handle various features of the newspaper

- Wrote, revised, punctuated each feature with teacher assistance
- Placed all items in a designated folder for typing, duplicating, and distributing
- Invited other classes to participate
- Produced special issues at Christmas and at the end of the year

IV. EVALUATION

- Informal teacher evaluation

BIBLIOGRAPHY

Ken Donelson of Arizona State University submits the following useful list of 125 Adolescent Novels, 1972-1976, for teachers and media specialists:

1. James Aldridge, THE MARVELOUS MONGOLIAN, Boston: Little, 1974. A Mongolian horse is captured and shipped to England for experimental breeding purposes. He escapes with his mate and starts his trek homeward.
2. James Aldridge, A SPORTING PROPOSITION, Boston: Little, 1973. A poor boy and a rich girl bouh claim a wild Welsh pony, and eventually a whole town is drawn into the argument.
3. Margaret J. Anderson, TO NOWHERE AND BACK, NY: Knopf, 1975. An American girl visiting England travels to a time-warp 100 years back.
4. Honor Arundel, THE BLANKET WORD, NY: Nelson, 1973. Jan travels to her dying mother in North Wales and begins to reconsider her own selfishness and the meaning of love.
5. Alice Bach, MOLLIE MAKE-BELIEVE, NY: Harper, 1974. A young girl takes some steps toward maturity as she struggles to face up to the reality of the death of her beloved grandmother.
6. Alice Bach, THEY'LL NEVER MAKE A MOVIE STARRING ME, NY: Harper, 1973. Sent to Southeby Hall Boarding School, Alice Rogers wants to play a role in life just like those played by Katherine Hepburn in movies only she finds out that pretense creates more problems than it solves.
7. Martin Ballard, DOCKIE, NY: Harper, 1973. During the early 1920's, Moggy Harris leaves school to join his father on the London docks. There he gets involved in the labor movement and labor struggles.
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12. Nathaniel Benchley, ONLY EARTH AND SKY LAST FOREVER, NY: Harper, 1972. Dark Elk's need to prove himself in battle leads him to join Crazy Horse at the Battle of the Little Big Horn.
13. Judy Blume, IT'S NOT THE END OF THE WORLD, NY: Bradbury, 1972. Karen Newman's parents are getting a divorce.
14. Nancy Bond, A STRING IN THE HARP, NY: Atheneum, 1976. A professor still grieving over his wife's death, takes his family to Wales. There his son Peter begins to have visions.
15. Hope Campbell, NO MORE TRAINS TO TOTTENVILLE, NY: McCall, 1972. Jane Andrews' problems are compounded by a brother who wants to run away from school and a mother who decides to leave home.
16. Eleanor Cameron, TO THE GREEN MOUNTAINS, NY: Dutton, 1975. A young girl's life in an Ohio town during World War I.
17. Alice Childress, A HERO AIN'T NOTHIN' BUT A SANDWICH, NY: Coward, 1973. Ten people tell the story of Benjie Johnson, a 13 year old already nearly hooked on heroin.

18. Mavis Thorpe Clark, WILDFIRE, NY: Macmillian, 1973. Five youngsters try desperately to fight a wildfire in Australia.
19. Vera and Bill Cleaver, DELPHA GREEN AND COMPANY, Philadelphia: Lippincott, 1972. Teen-age Delpha Green turns a town upside down with her astrological wisdom.
20. Vera and Bill Cleaver, DUST OF THE EARTH, Philadelphia: Lippincott, 1975. Another of the many fine novels by the Cleavers, this about the harsh Dakotas in the 1920's.
21. Vera and Bill Cleaver, ME TOO, Philadelphia: Lippincott, 1973. After her father deserts the family, 12 year old Lydia tries to take care of and educate her retarded twin sister Lorna.
22. Bruce Clements, I TELL A LIE EVERY SO OFTEN, NY: Farrar, 1974. Fourteen year old Henry goes up the Missouri River with his brother in 1848.
23. James and Christopher Collier, MY BROTHER IS DEAD, NY: Four winds, 1974. The Meeker family and the Revolutionary War.
24. James Collier, RICH AND FAMOUS, NY: Four Winds, 1975. There is a possibility that George may be featured on a television show that will make him rich and famous in this sequel to THE TEDDY BEAR HABIT.
25. Susan Cooper, THE GREY KING, NY: Atheneum, 1975. Fourth in a projected 5 volume series of fantasy, this beautifully written novel is about Will Stanton and the Forces of Light.
26. Barbara Corcoran, THE CLOWN, NY: Atheneum, 1975. Liza helps to smuggle out of Russia a clown in trouble for political reasons.
27. Robert Cormier, THE CHOCOLATE WAR, NY: Pantheon, 1974. Jerry's school is run by a fraternity and a Machiavellian teacher. When Jerry tries to challenge the system and the universe, he finds that nice guys can finish last and be thoroughly beaten in the process.
28. John Craig, ZACH, NY: Coward, 1972. Although he's lived on the Ojibway Indian Reservation all his life, 18 year old Zach Kenebec learns he is the only survivor of the Agawa Tribe.
29. June Louise Curry, THE WATCHERS, NY: Atheneum, 1972. Unhappy at home, Ray Siler is shipped off to live with his mother's kinfolk in a hollow in southern West Virginia and there he finds a mystery.
30. Peter Davies, FLY AWAY PAUL, NY: Crown, 1974. Paul sees nothing but hopelessness in his life in a Montreal boys' home where he is trapped and he flees.
31. T. Degens, TRANSPORT 7-41-R, NY: Viking, 1974. A young German girl in the Russian section of Germany helps an old man return his wife's body to West Germany.
32. Paige Dixon, MAY I CROSS YOUR GOLDEN RIVER?, NY: Atheneum, 1975. Eighteen year old Jordan Phillips learns that he has an incurable disease.
33. Wayne Dodd, A TIME OF HUNTING, NY: Seabury, 1975. Like his father, Jess loves hunting, but he gradually loses his passion for hunting and gains compassion for the animals being hunted.
34. John Donovan, FAMILY, NY: Harper, 1976. Four apes being used in a university experiment escape into the countryside. One of the apes, Sasha, tells of their doomed flight.
35. John Donovan, REMOVE PROTECTIVE COATING A LITTLE AT A TIME, NY: Harper, 1973. Harry struggles in his growing up and a meeting with profane and crusty 72 year old Amelia helps.
36. Lois Duncan, DOWN A DARK HALL, Boston: Little, 1974. Girls admitted to an exclusive girls' school finally figure out what they all have in common, supernatural gifts.
37. Mel Ellis, THIS MYSTERIOUS RIVER, NY: Holt, 1972. Ham Drumm dreams of a bicycle as only a 12 year old could during the depression so he "borrows" $10.00 from a church collection.
38. P.A. Engebrecht, UNDER THE HAYSTACK, NY: Nelson, 1973. Three abandoned girls try to survive.
39. Carol Farley, THE GARDEN IS DOING FINE, NY: Atheneum, 1975. Corrie Sheldon's father is dying, and she tries to find some meaning in his life and hers.

40. Jeff Fields, A CRY OF ANGELS, NY: Atheneum, 1974. Earl, a Georgia orphan, tries to make some sense out of the injustices and brutalities around him.
41. James Forman, THE LIFE AND DEATH OF YELLOW BIRD, NY: Farrar, 1973. Yellow Bird, a Sioux warrior, believes in the ancient Indian's ways as the white man's world begins to tighten around the Indian world.
42. James Forman, THE SURVIVOR, NY: Farrar, 1976. Dr. Ullman and family are caught up in the horrors of World War II as they see Amsterdan taken by the Nazis. Only son David manages to survive.
43. Paula Fox, THE SLAVE DANCER, NY: Bradbury, 1973. Jessie is shanghaied and forced on board ship to play a fife on this slave ship.
44. Jean Craighead George, GOING TO THE SUN, NY: Harper, 1976. A young married couple working for a wildlife research station tracks mountain goats.
45. Jean Craighead George, JULIE OF THE WOLVES, NY: Harper, 1972. An Eskimo girl lost in the wilderness of snow and tundra survives with the help of a wolfe pack.
46. Bette Greene, SUMMER OF MY GERMAN SOLDIER, NY: Dial, 1973. A Jewish girl helps a German prisoner of war to escape with tragic results.
47. Rosa Guy, THE FRIENDS, NY: Holt, 1973. West Indian Phyllisia comes to Harlem and finds little but loneliness until she meets Edith.
48. Rosa Guy, RUBY, NY: Viking, 1976. Ruby lives with her East Indian Father in Harlem. Overly protected by her father, Ruby finds affection temporarily with Daphne.
49. Janet Campbell Hale, THE OWL'S SONG, NY: Doubleday, 1974. A young Indian boy attempts to cope with his mother's death and a friend's suicide and life in a nearly all black school.
50. Lynn Hall, STICKS AND STONES, Chicago: Follett, 1972. Gossip wrecks the friendship of two men.
51. Virginia Hamilton, M.C. HIGGINS, THE GREAT, NY: Macmillian, 1974. M. C. Higgins lives on the side of Sarah's Mountain scarred by years of coal slag deposits. M.C. wants to escape to the city, but he finally learns to accept his country and its people.
52. Florence Parry Heide, WHEN THE SAD ONE COMES TO STAY, Philadelphia: Lippincott, 1975. When her politically ambitious mother, Sally, leaves her husband because he lacks ambition, Sara is caught between two value systems.
53. Janet Hickman, THE VALLEY OF THE SHADOW, NY: Macmillian, 1974. Moravians in a small Ohio town during the Revolutionary War are attacked by Indians.
54 Isabelle Holland, THE MAN WITHOUT A FACE, Philadelphia: Lippincott, 1972. A boy finds education and love in a male tutor, and the tutor's death prepares the boy for adulthood.
55. Isabelle Holland, OF LOVE AND DEATH AND OTHER JOURNEYS, Philadelphia: Lippincott, 1975. After her mother discovers she has cancer, Meg first meets her real father.
56. Felice Holman, SLAKE'S LIMBO, NY: Scribner, 1974. Aremis Slake, myopic and bullied, flees from one more attack by a gang and accidentally finds a hideaway.
57. Irene Hunt, THE LOTTERY ROOM, NY: Scribner, 1976. Young Georgie lives with his alcoholic mother in a Florida slum. Through winning a prize in a local lottery, a rosebush, he fights to escape his environment.
58. Mollie Hunter, A SOUND OF CHARIOTS, NY: Harper, 1972. A young girl learns about death and about life when her father dies.
59. Millie Hunter, A STRANGER CAME ASHORE, NY: Harper, 1975. A young man, Finn Learson, appears on the shore of Scotland, and people wonder whether he is a real man or a seal-man.
60. Mollie Hunter, THE STRONGHOLD, NY: Harper, 1974. During the Iron Age in Scotland, crippled Coll devises a plan of defense against the Roman invaders.
61. Gary Jennings, THE ROPE IN THE JUNGLE, Philadelphia: Lippincott, 1976. Adventures of a New England ropeworker and a young boy in southern Mexico in 1905.

62. Judith Kerr, THE OTHER WAY ROUND, NY: Coward, 1975. A sequel to WHEN HITLER STOLE PINK RABBIT continuing the life story of the family, often sparse and unpromising, during World War II.
63. Judith Kerr, WHEN HITLER STOLE PINK RABBIT, NY: Coward, 1972. A family flees Nazi Germany before World War II.
64. M. E. Kerr, DINKY HOCKER SHOOTS SMACK, NY: Harper, 1972. Dinky's social worker-mother is interested only in young people with drug problems, and she cannot seem to understand that Dinky and Dinky's friends have some major non-drug social problems.
65. M. E. Kerr, IF I LOVE YOU, AM I TRAPPED FOREVER?, NY: Harper, 1973. Handsome, athletic Alan Bennett's world falls apart when his entire high school is at first mystified and then intrigued by tall, balding Duncan Stain.
66. M. E. Kerr, IS THAT YOU, MISS BLUE? NY: Harper, 1975. Flanders Brown makes fun of highly religious Miss Blue until she learns that even oddballs can be human.
67. M. E. Kerr, THE SON OF SOMEONE FAMOUS, NY: Harper, 1974. The son of a world famous political leader learns that a man can't escape from himself by running to a small town.
68. Norma Klein, IT'S NOT WHAT YOU EXPECT, NY: Pantheon, 1973. Carla rapidly learns more about life than she wants to during her 14th summer when her older brother's girlfriend becomes pregnant and her parents separate.
69. Norma Klein, MOM, THE WOLF MAN AND ME, NY: Pantheon, 1972. Brett prefers her present life with her unmarried and never married mother and wants no part of any father.
70. Norma Klein, WHAT IT'S ALL ABOUT, NY: Dial, 1975. Children learn to adapt as a wacky family lives in a highly unconventional manner.
71. R. R. Knudson, FOX RUNNING, NY: Harper, 1975. An Indian girl, Fox Running, tries to run for a university track team, but she ultimately discovers that she must run her own way, the Indian way, to win.
72. R. R. Knudson, ZANBALIER, NY, NY: Delacorte, 1972. Zan Hagen wanted to play football, not to play the "proper" role of a girl, that of a cheerleader, and she sets out to change her school and she does.
73. Mildred Lee, FOG, NY: Seabury, 1972. Luke seems to have everything any 17 year old boy could want, and then in that fall, his whole world falls apart.
74. Mildred Lee, SYCAMORE YEAR, NY: Lothrop, 1974. Wren Fairchild tries to help a pregnant friend only to find all of her help finally futile.
74. Madeleine L'Engle, DRAGONS IN THE WATERS, NY: Farrar, 1976. Dr. Charles O'Keefe and his children become embroiled in a murder mystery in South America.
76. Katie Letcher Lyle, FAIR DAY, AND ANOTHER STEP BEGUN, Philadelphia: Lippincott, 1974. Ellen Burd pursues the boy who has made her pregnant in an especially moving and poetic novel.
77. Sharon Bell Mathis, LISTEN FOR THE FIG TREE, NY: Viking, 1974. Muffin Johnson has adjusted to her own blindness, but her mother's drinking and ravings and the forthcoming celebration of Black Africans, Kwanza, worry her even more than her own problems.
78. Sharon Bell Mathis, TEACUP FULL OF ROSES, NY: Viking, 1972. A black mother foolishly dotes on her oldest son's talents as a painter, and helps to bring about a family tragedy as he becomes involved with drugs.
79. Harry Mazer, THE DOLLAR MAN, NY: Delacorte, 1974. Raised by his mother, Marcus decides to seek out a father he does not know.
80. Harry Mazer, SNOW BOUND, NY: Delacorte, 1973. Spoiled Tony Laporte runs off in his mother's car and on the way picks up a girl hitch-hiker. Showing off, he wrecks the car, and they must fend for themselves in a storm.
81. Norma Fox Mazer, A FIGURE OF SPEECH, NY: Delacorte, 1973. Jenny deeply loves her grandfather, and when her family tries to move him out of the house to make way for a brother and his bride, Jenny and the grandfather try to make it on their own.

82. Norma Fox Mazer, SATURDAY, THE TWELFTH OF OCTOBER, NY: Delacorte, 1975. Fourteen year old Zan Ford is time-warped from New York City back to the Stone Age.
83. Anne McCaffrey, DRAGON SONG, NY: Atheneum, 1976. Menolly's abilities are derided by her father, so she flees to the planet's major city in this science fiction adventure story.
84. Patricia A. McKillip, THE FORGOTTEN BEASTS OF ELD, NY: Atheneum, 1974. Daughter of a wizard, Sybel finds human understanding and love when a baby is left with her to care for and love.
85. Patricia A. McKillip, THE RIDDLE-MASTER OF HED, NY: Atheneum, 1976. Morgon is not only a prince of Hed, he is also a fine college student, and he carries on him and in him mystical elements. A fine book of fantasy.
86. Nicholass Mohr, EL PRONX REMEMBERED, NY: Harper, 1975. Eleven short stories and a novella tell of Puerto Ricans and their struggles to survive in New York City's El Bronx ghetto.
87. Don Moser, A HEART TO THE HAWKS, NY: Atheneum, 1975. A young boy comes of age in Cleveland.
88. Walter Dean Myers, FAST SAM, COOL CLYDE, AND STUFF, NY: Viking, 1975. Eighteen year old Stuff thinks back on his youth and rumbles and deaths and sports, all in a surprisingly funny book.
89. John Nay, OX UNDER PRESSURE, Philadelphia: Lippincott, 1976. Rich kid Ox Olmstead becomes involved with mixed-up Arabella Marlborough in this 3rd book about Ox.
90. Robert C. O'Brien, Z FOR ZACHARIAH, NY: Atheneum, 1975. A 16 year old girl in Pennsylvania after a nuclear war.
91. Scott O'Dell, CHILD OF FIRE, Boston: Houghton Mifflin, 1974. Manuel must act out his manhood to impress his girlfriend and to keep his leadership in his gang, the Conquistadores.
92. Scott O'Dell, THE HAWK THAT DARE NOT HUNT BY DAY, Boston: Houghton Mifflin, 1975. Set in the time of Tyndale's translation of the BIBLE into English, Tom Barton and his Uncle Jack, a smuggler, are caught up in Tyndale's problems.
93. Scott O'Dell, ZIA, Boston: Houghton Mifflin, 1976. A continuation of ISLAND OF THE BLUE DOLPHINS told by Zia, niece of the heroine of the earlier book.
94. Doris Orgel, A CERTAIN MAGIC, NY: Dial, 1976. A young American girl finds a 1938 journal of her Aunt Trudi and tries to relive her aunt's past and her aunt's escape from the Nazis.
95. Richard Peck, DON'T LOOK AND IT WON'T HURT, NY: Holt, 1972. Carol Patterson tries to help her older sister when Ellen becomes pregnant, but she learns that one can only help oneself.
96. Richard Peck, THE GHOST BELONGED TO ME, NY: Viking, 1975. Alexander finally believes in the reality of Inez Dumanine's ghost and sets out to get justice and put the world aright again.
97. Richard Peck, REPRESENTING SUPER DOLL, NY: Viking, 1974. Farm girl Verna Henderson finds her place in the sun and proves to herself, and others, that physical beauty is hardly everything, and maybe it's nothing.
98. Robert Newton Peck, A DAY NO PIGS WOULD DIE, NY: Knopf, 1972. Rob learns about love and death, intertwined and separate, through his love for his father and his pet pig, Pinky, during the Depression.
99. Robert Newton Peck, HANG FOR TREASON, NY: Doubleday, 1976. A family divides, an older Tory generation and an American Patriot younger generation, and the conflict tears the family apart.
100. Ein Platt, HEADMAN, NY: Morrow, 1975. A leader in a Los Angeles gang tries vainly to break out of his world and fails.

101. Elizabeth Marie Pope, THE PERILOUS GARD, Boston: Houghton Mifflin, 1974. During the 16th Century, Katie Sutton is sent to live in Elvenwood Hall, a place which is the source of many strange stories.
102. Johanna Reiss, THE UPSTAIRS ROOM, NY: Crowell, 1972. An autobiographical novel about the author's own life as a Dutch Jew when her family went into hiding during World War II.
103. Winifred Rosen, CRUISIN FOR A BRUISIN, NY: Knopf, 1976. Thirteen year old Winnie is curious and concerned about her feelings and her body, and she sets out on some sexual escapades.
104. Arthur Roth, THE ICEBERG HERMIT, NY: Four Winds, 1974. Allen Gordon is shipwrecked in the Arctic and lives for seven years by his own wits.
105. Marilyn Sachs, A POCKET OF SEEDS, NY: Doubleday, 1972. Nicole is fortunately absent when her Jewish family is taken by the Nazis in 1943. The horrors of war in a microcosm.
106. Sandra Scoppattone, TRYING HARD TO HEAR YOU, NY: Harper, 1974. Teenagers mock two boys found to be homosexuals while other teenagers stand by silent and unprotesting.
107. William Sleator, HOUSE OF STAIRS, NY: Dutton, 1974. Five orphans are taken to a white-tiled house of stairs where they are conditioned into vicious acts against each other.
108. Zilpha Keatley Snyder, AND ALL BETWEEN, NY: Atheneum, 1976. Terra escapes from Erda only to put her new-found friends in great danger in this 2nd volume of a fantasy beginning with BELOW THE ROOT.
109. Mary Stolz, CAT IN THE MIRROR, NY: Harper, 1975. Erin lives in modern New York City and Irun lives in ancient Egypt yet they are halves of the same girl.
110. Mary Stolz, THE EDGE OF NEXT YEAR, NY: Harper, 1974. Fourteen year old Orin watches his mother's death lead to a near disintegration of his family.
111. Mary Stolz, LEAP BEFORE YOU LOOK, NY: Harper, 1972. Jimmie Gavin loves her parents so deeply that her world falls apart when they announce their plans to divorce.
112. Catherine Storr, THE CHINESE EGG, NY: McGraw-Hill, 1975. Three children help police find kidnappers in a taut and mystical mystery.
113. Catherine Storr, THURSDAY, NY: Harper, 1972. Bee learns that a boy befriended by her family is now in a mental home.
114. Theodore Taylor, TEETONCEY, NY: Doubleday, 1974. In 1898 on the Outer Banks of North Carolina, Ben O'Neal rescues a young girl from the sea and what should have been a happy ending is really the beginning of a series of mysteries.
115. Colin Tiele, FIGHT AGAINST ALBATROSS TWO, NY: Harper, 1974. A town divides in its feelings about Albatross Two, a giant oil rig off Australia, and then the oil rig blows out.
116. Colin Thiele, FIRE IN THE STONE, NY: Harper, 1974. Two boys in an Australian mining town discover a jewel thief.
117. John Rowe Townsend, NOAH'S CASTLE, Philadelphia: Lippincott, 1975. Mr. Mortimer shocks his family by suddenly announcing a move to a new and very strange house in this tale set in the future.
118. R. G. Vliet, ROCKSPRING, NY: Viking, 1974. Jennie is kidnapped and taken to the mountains for a long and cold winter.
119. Jill Paton Walsh, UNLEAVING, NY: Farrar, 1976. Madge Fielding shares her house with some students and two university professors. Their empty discussions about the philosophy of moral choices is contrasted with the energy and living, not talking of Patrick and Madge.
120. Rosemary Wells, NONE OF THE ABOVE, NY: Dial, 1974. Plump Marcia competes with an attractive and slender stepsister when her father remarries.
121. Robb White, DEATHWATCH, NY: Doubleday, 1972. Ben earns money guiding hunters. Cold-blooded Modec expects Ben to help him cover-up a murder, and when Ben refuses, Modec becomes Ben's hunter.
122. Patricia Windsor, DIVING FOR ROSES, NY: Harper, 1976. Seventeen year old Jean and her

apparently mad mother, Deidre, live alone, almost recluses. Then a man enters Jean's life, quite literally.

123. Patricia Windsor, THE SUMMER BEFORE, NY: Harper, 1973. Sandy slowly recovers from the impact of her closest friend's death.
124. Laurence Yep, DRAGONWINGS, NY: Harper, 1975. A son goes from China in 1909 to join his father in San Francisco, a father consumed with the desire to build a powered airplane.
125. Laurence Yep, SWEETWATER, NY: Harper, 1973. The Priest family, descendants of a colony from Earth many years before, lives in Commune, a city on and in the sea. A novel about ecology and philosophy and all things rich and worthwhile.

Ken Donelson of Arizona State University submits the following useful Bibliography of Material on Book Censorship for teachers, media specialists, and administrators.

1. Leo M. Alpert, "Judicial Censorship of Obscene Literature," HARVARD LAW REVIEW, November 1938, pp. 40-76.
2. Martha Alschuler, "Origins of the Law of Obscenity," in TECHNICAL REPORT OF THE COMMISSION ON OBSCENITY AND PORNOGRAPHY, VOL. II: LEGAL ANALYSIS, Washington, D.C.: U.S. Government Printing Office, 1971, pp. 65-81.
3. A. J. Anderson. PROBLEMS IN INTELLECTUAL FREEDOM AND CENSORSHIP, NY: Bowker, 1974.
4. Gilbert Armitage, BANNED BOOKS: AN EXAMINATION OF THE LAW RELATING TO OBSCENE PUBLICATIONS, London: Wishart, 1932.
5. Paul Bender, "The Obscenity Muddle: A Guide to the Supreme Court's Latest Sexual Crisis," HARPERS, Feb. 1973, pp. 46, 50-52.
6. Paul Blandshard, THE RIGHT TO READ: THE BATTLE AGAINST CENSORSHIP, Boxton: Beacon, 1955.
7. "Book Burning Makes a Comeback in Schools," AMERICAN SCHOOL BOARD JOURNAL, May 1973, pp. 25-38.
8. Wayne C. Booth, "Censorship and the Values of Fiction," ENGLISH JOURNAL, March 1964, pp. 155-164.
9. Paul S. Boyer, PURITY IN PRINT: THE VICE-SOCIETY MOVEMENT AND BOOK CENSORSHIP IN AMERICA, NY: Scribner, 1968.
10. Robert Boyle, "Literature and Pornography," CATHOLIC WORLD, August 1961, pp. 296-302.
11. Robert Boyle, "Teaching 'Dirty' Books in College," AMERICA, Dec. 13, 1958, pp. 337-339.
12. Mary Breasted, OH! SEX EDUCATION, NY: Praeger, 1970.
13. Heywood Broun and Margaret Leech, ANTHONY COMSTOCK: ROUNDSMAN OF THE LORD, NY: Literary Guild, 1927.
14. Lee A. Burress, Jr., "How Censorship Affects the School," WISCONSIN COUNCIL OF TEACHERS, SPECIAL BULLETIN NO. 8, October 1963, pp. 1-23.
15. Huntington Cairns, "Freedom of Expression in Literature," ANNALS OF THE AMERICAN ACADEMY OF POLITICAL AND SOCIAL SCIENCE, Nov. 1938, pp. 76-94.
16. Robert B. Cairns; J. C. N. Paul; and Julius Wishner, "Psychological Assumptions in Sex Censorship: An Evaluative Review of Recent Research (1961-1968)," in TECHNICAL REPORT OF THE COMMISSION ON OBSCENITY AND PORNOGRAPHY, VOL I: PRELIMINARY STUDIES, Washington, D.C.: U.S. Government Printing Office, 1971, pp. 5-21.
17. Robert B. Cairns; James C. N. Paul; and Julius Wishner, "Sex Censorship: The Assumptions of Anti-Obscenity Laws and Empirical Evidence," MINNESOTA LAW REVIEW, May 1962, pp. 1009-1041.

18. John Chandos (ed.), "TO DEPRAVE AND CORRUPT . . .": ORIGINAL STUDIES IN THE NATURE AND DEFINITION OF "OBSCENITY," NY: Association Press, 1962.
19. Bud Church, "SOUL ON ICE Makes the School Board Agenda," MEDIA AND METHODS, March 1970, pp. 54-58, 62-63. Cf letters in the Sept. 1970 issue and Church's reply in the October issue.
20. Harry M. Clor, "Effects of Obscenity: The Arguments and the Evidence," MIDWAY, Spring 1968, pp. 3-25.
21. Harry M. Clor, "The Law and the Obscene," DENVER QUARTERLY, Summer 1968, pp. 5-24.
22. Harry M. Clor, OBSCENITY AND PUBLIC MORALITY: CENSORSHIP IN A LIBERAL SOCIETY, Chicago: University of Chicago Press, 1969.
23. Anthony Comstock, TRAPS FOR THE YOUNG, NY: Funk and Wagnalls, 1883. Reprinted by Harvard University Press, 1967, edited and introduced by Robert Bremner.
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25. Edward P. J. Corbett, "Raise High the Barriers, Censors," AMERICA, Jan. 7, 1961, pp. 441-443.
26. Harvey G. Cox, Jr., "Obscenity and Protestant Ethics," CHRISTIAN CENTURY, April 8, 1959, pp. 415-417.
27. Alec Craig, THE BANNED BOOKS OF ENGLAND, London: Allen and Unwin, 1934.
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29. Edward De Grazia, CENSORSHIP LANDMARKS, NY: Bowker, 1969.
30. Bernard DeVoto, "The Decision in the STRANGE FRUIT Case: The Obscenity Statute in Massachusetts," NEW ENGLAND QUARTERLY, June 1964, pp. 147-183.
31. Ken Donelson, "Censorship in the 1970's: Some Ways to Handle It When It Comes (and It Will)," ENGLISH JOURNAL, Feb. 1974, pp. 47-51.
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38. Thomas I. Emerson, "Toward a General Theory of the First Amendment," YALE LAW JOURNAL, April 1963, pp. 877-956.
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CREATIVE WRITING PROBLEM: GETTING YOUR STUDENTS' WORKS PUBLISHED

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Among the activities at this summer's North Carolina Writers' Conference in Laurinburg, there was a panel comprised of writers who also teach creative writing. The panelists were editor and novelist Guy Owen (*The Ballad of the Flim-Flam Man*), poet and novelist Heather Ross Miller (*Gone a Hundred Miles*), and novelist Linda Grimsley (*The Guerilla In The Kitchen*). As a teacher of creative writing, I was interested most by what the panelists said about the *publication* of student writing. These writers disagreed (as writers naturally do) with each other on many points regarding the teaching of creative writing. They did agree, however, that while a sense of moderation had to be maintained concerning the amount of emphasis given to publication as a goal for young writers, publication was nevertheless a natural and valuable motivational force. Two further points on which the panelists agreed were (1) the need for more outlets for publication, and (2) the need for teachers to be more knowledgeable of ways to help students get published. Professor Owen said it struck him as "simply wrong" for us to encourage and require students to write poems and stories — only to fail then to advise them and help them get their best writing published someplace. This failure is, of course, never of our choosing. Most of us have at some time read a student's work, feeling in our teacher's bones that it was good — good enough that it should be published and shared with others. But we were stymied, not knowing where to suggest the student send it. Not many teachers of creative writing teach that subject exclusively, of course. Because we have other time-consuming demands made on us, we do not always have adequate opportunities to be acquainted with more than one or two of the concepts, magazines, organizations, contests, and workshops which might help our better students achieve more skills and satisfactions as young creative writers. How can we solve this problem?

As a result of my teaching here at North Carolina State University, and of instructing in various "artist-in-residence" programs in some 28 senior and junior high schools in North Carolina and other Southern states, I have compiled information and a few ideas, some publication outlets, some organizations, some contests, and a few workshops which should interest any teacher of creative writing in North Carolina.

IDEAS ON SUBMITTING

Over several semesters I kept notes on the type and frequency of questions my students asked regarding publication. Then I arranged a list of "rule-of-thumb" answers and printed them as a handout called "A Few Suggestions For Breaking Into Print." Following are excerpts from it:

GENERAL:

1. It is rare today to find a paying market for creative writing, so expect publication and copies of magazines as sole payment in most cases.
2. Save time, postage, energy and spirit by investigating your potential publisher.

This process may be begun by scanning *The International Directory of Little Magazines* which is edited by Len Fulton, published by Dustbooks at 5218 Scottwood Road, Box 1056, Paradise, California 95969. It costs $6.95 a year and is worth ten times that to anyone seriously interested in seeking publication. Certainly, all school libraries should possess so helpful a resource. After consulting the *ID of LM*, young writers should study, if possible, actual copies of the periodical to which they plan to submit.

3. Save more time for writing by being as efficient and organized as possible: set up a filing system in which you keep copies of the poems and/or stories you submit and the dates on which they are submitted. Sometimes, the originals never come back and are otherwise never heard from. When you are submitting regularly a number of poems and stories, this system will aid you in keeping "track" and in preventing your inadvertently making dual submittals.

SUBMITTING:

1. Write only a brief cover letter. Citing recent publications seems to help.
2. Always include an "S.A.S.E." (self-addressed, stamped envelope) for the editor's communications with you and/or for the return of unaccepted work. If you do not do this, you should not expect a return or reply.
3. Submit usually no fewer than three and no more than eight poems, and no more than two short stories.
4. For poetry, put your name and address in the upper left-hand corner of each page. Put only one poem on a page. Center the poem in a balanced and attractive manner on the page. Generally, long poems do not fare so well as shorter ones with editors who increasingly must be concerned with space and funds.
5. For short stories, put your name and address in the upper left hand corner of the first page, center the story's title, triple space, indent, and begin your story. Thereafter, put just your last name in the upper left hand corner of each page. The page number goes in the right hand corner. Double space throughout and provide neat margins. Proofread carefully. Paper clip pages together. Again, as in poetry submittals, length is often a factor in acceptance/rejection; the longer the story the less likely its acceptance with many little magazines which must count pages and pennies.
6. Generally allow from two to three months for hearing from the editor of a magazine before querying him (with a post card) as to the status of your work. Many editors indicate in *The Directory of Little Magazines* how much time is required for them to report. If several months have elapsed, and if your query remains unanswered, then feel free *to submit your work elsewhere.*

MAGAZINES

Once students have in mind these basic concepts about submitting their work, they should investigate the magazines in which they'd like their work to appear.

Magazines, both national and local, which publish students' creative writing are great motivators and teaching aids. When I am working as a writer-in-residence in the secondary schools, I carry a monstrous box of all kinds of magazines with me, and I arrange them on a table in some corner of the room where students can browze among them while taking a think-break from writing. Some national magazines are the following: Scholastic Magazines Service (50 West 44th Street, NY 10036) publishes three different periodicals aimed at three different age, interest and ability levels. Scholastic *Scope* is for junior high, low ability, low interest students. Scholastic *Voice* is for higher

ability, average students in both junior and senior high school. Scholastic *Literary Calvalcade* is for academically gifted students in both junior and senior high. All three magazines are published monthly during the school year and they each contain impressive amounts of student writing. They consistently sponsor creative writing contests, publishing the winning entries and awarding prizes. I have had several students submit work to these magazines, and a couple of them have been published in Scholastic *Voice*. One nationally known magazine which specializes in publishing the writings of students under 13 years of age is *Stone Soup* edited by William Rubel, Gerry Mandel and Gretchen Rendler, Box 83, Santa Cruz, CA 95063.

Other magazines which I haul around, and which publish students' works, are *American Girl, Teen,* and *Seventeen.* The competition in these publications is of course, greater; the frequency of appearance of poetry and stories more slender, and the judging of the creative writing contests is often capricious, it seems to me. But they are useful to our students as examples of other students getting their writing published.

Among these magazines I have collected are many regional and local ones which will consider and accept writing of excellence from persons of any age group. All teachers of creative writing should investigate their own teaching-locale for regional and local possibilities of publication of their students' writing. There are usually more outlets than most people realize — though there still are not enough. Here in North Carolina, for instance, the English Teachers' Association journal, *The North Carolina English Teacher,* annually publishes a "Spring Student Issue" which grows larger and more impressive each year. Also, newspapers and local magazines are sometimes persuaded to devote a page or a feature article to the writings of students.

There are more than forty literary magazines published in the state of North Carolina. Many of them are funded, at least partially, by grants from the North Carolina Arts Council.[1] Of those so funded, there are several which are accessible to secondary school students. Following is a partial list, but it may serve as a useful beginning:

ARIES
Southeastern Community College (no cost)
Whiteville, NC 28472

CADENZA
Mars Hill College ($1.50)
Mars Hill, NC 28754

CAIRN
c/o Department of English ($1.00)
St. Andrews Presbyterian College
Laurinburg, NC 28352

COLD MOUNTAIN REVIEW
c/o Department of English ($2.00)
Appalachian State University
Boone, NC 28607

CRUCIBLE
c/o Department of English ($1.00)
Atlantic Christian College
Wilson, NC 27893

LYRICIST
c/o Department of English ($1.00)
Campbell College
Buies Creek, NC 27506

MISCELLANY
c/o Department of English
Davidson College
Davidson, NC

PRISM
c/o Department of English ($1.50)
Peace College
Raleigh, NC 27602

Note: PRISM annually publishes a special spring issue called EMERGING VOICES which is comprised exclusively of *poetry* by senior high school students. Prizes are awarded for top poems in grades 10-12. A festival workshop is also offered. Inquire of Professor Sally Buckner.

REBEL
c/o Department of English ($2.00)
East Carolina University
Greenville, NC 27834

REFLECTIONS
c/o Department of English ($1.00)
Gardner-Webb College
Boiling Springs, NC 28017

SIGNET
c/o Department of English ($1.50)
Queens College
Charlotte, NC 28207

THIS END UP
c/o Department of English (no cost)
Coastal Carolina Community College
Jacksonville, NC 28540

THE TREEWELL
c/o Department of English ($1.25)
Johnson C. Smith University
Charlotte, NC 28216

CONTESTS

If you have students interested in entering poetry contests, there are a number of organizations which sponsor them. There are two organizations in North Carolina which each year sponsor

several competitions. They award prize monies, trophies, plaques, and books about poetry. Winning poems are always printed in special magazines (see descriptions below). There may be in North Carolina other organizations which sponsor such contests, but the following two are the largest and best known. In each case, write to the designated person for complete and up-to-date information regarding rules, deadlines, addresses, etc. Keep in mind that individuals in charge of various activities will change jobs from time to time so that your initial inquiry may have to be forwarded to whoever is the current officer. Always send an S.A.S.E. with all inquiries.

The Poetry Council of North Carolina, Inc., sponsors several contests of interest to secondary school students. The contests are usually open from about mid-March to the end of June. The following list will give you some idea of the range of contests.

CONTESTS SPONSORED BY THE POETRY COUNCIL OF NORTH CAROLINA, INC.

THE OSCAR ARNOLD YOUNG MEMORIAL AWARD, book of poetry; prize $100 and name engraved on cup, winner retains one year.	Must be a 1974 publication by a writer who is or has been a resident of North Carolina. No manuscript or pamphlets accepted.

CONTESTS SPONSORED BY THE NORTH CAROLINA POETRY SOCIETY, INC.

Contest Category	
THOMAS H. MCDILL	general category, any subject any form to 24 lines
SIDNEY LANIER	sonnet form: iambic pentameter, Italian or Shakespearean only. NO EXPERIMENTAL FORMS
CALDWELL W. NIXON, JR.	any subject, any form to 32 lines, to be written *for children,* 2-12 years of age
BROTHERHOOD	subject: BROTHERHOOD, any form, to 24 lines
CARL SANDBURG	any subject, experimental forms, to 24 lines
OGDEN NASH	light verse, (humor, satire) any form, to 24 lines
SALLIE PASCHALL	Haiku: A Japanese poetic form of 3 lines having 17 syllables arranged in 5-7-5 order
STUDENT	any subject, any form to 24 lines (open only to students in N.C. High Schools, grades 9, 10, 11, 12, and undergraduate college).
TRAVIS JORDAN	any subject, any form to 24 lines; (open only to children in N.C. schools, grades 3 through 8)

General Contest Information

Awards are as follows: First, $15.; Second, $10.; Third, $5. in each category. First place winners in the McDill, Lanier and Nixon categories will also receive a cup engraved with the winner's name, to be retained for one year. The Travis Jordan winner will receive a cup to keep. There are three honorable mention certificates for each category besides the cash awards.

The North Carolina Poetry Society, Inc., also publishes an annual issue called AWARD WINNING POEMS. It is available (at $1.00 per copy) from Mrs. Juanita Dawson, Book Chairman, 305A, Pine Ridge, Whispering Pines, NC 28389.

For more complete information about membership and submittals, send a query and an S.A.S.E. to: Miss Martha McLeod, Route 1, Box 478, Aberdeen, NC 28315.

Several organizations in various states around the country sponsor contests which are open nationwide. Most of these contests are for poetry. The National Federation of State Poetry Societies, Inc., (NFSPS) functions as a clearing house for many such contests. An S.A.S.E. sent to them will procure for you free information on some 53 different contests open to all United States citizens. For information, write Robert L. Joyce, NFPS Contest Chairman, 20 Lee Terrace, Westerville, Ohio 43081.

Yet another nationally-open poetry contest is sponsored annually by The Authors and Artists Club of Chattanooga, Tennessee. For information, send an S.A.S.E. to: Mrs. Thomas R. Hughes, 2448 Hickory Valley Road, Chattanooga, Tennessee 37421.

Among the several organizations and magazines which sponsor poetry contests especially inviting the works of secondary school students are the following two. They respond promptly to inquiries. Send an S.A.S.E. to:

Contest Manager
ENCORE MAGAZINE
1121 Major Avenue, N.W.
Albuquerque, NM 87107

and

Margaret L. Holliday, Contest Director
Farmington Writers' Association Poetry Contest
3001 Edgecliff Drive
Farmington, NW 87401

WORKSHOPS

Another possibility which may stimulate your students of creative writing, and which quite often helps them toward eventual publication, is attendance at a summer, or evening, writers' workshop. Workshops of all types, lengths, costs, and emphases are offered all across the country. For those who cannot afford to go to Breadloaf yet, there are several workshops offered in North Carolina. Some of these are offered regularly, others only sporadically. Most of them are offered through colleges, but a few are run by private individuals. If you are interested in getting specific information on availability in your area, call or write the Department of English of the nearest college. Or get in touch with the nearest Community Arts Council. Or, you might check with your local newspaper's "hot-line" or "action-line." Or you might try your local library. One of these organizations should help. Colleges, libraries and Arts Councils are eager to serve better the needs

of their communities, so if there is no course currently being offered, get an influential group of folks together and let the library's, council's or school's officials know your wishes. And, if such workshops still are not available, and do not seem in the offing in your area, perhaps you and some colleagues should start your own creative writing workshop. You could thus have fun, make some money, and contribute to better writing skills — all at the same time.

Obviously, the following list of workshops is merely a partial though suggestive one. Surely there are others, but it is amazing how poorly publicized such activities oftentimes are. You must seek them out. Among the more well-known and longer-established workshops are these four:

1. *The Tar Heel Writers' Roundtable,* a two-day session run by founder, Bernadette Hoyle and a staff of invited, professional writers. It is held at the Hilton Inn in Raleigh, NC, usually in mid-August.
   Write: Bernadette Hoyle, Director
   Tar Heel Writers' Roundtable
   3429 Redbud Lane
   Raleigh, NC 27605
2. *The Sam Ragan Creative Writing Workshop,* a semester-long one-night a week, evening course, conducted currently by Linda Grimsley and an alternating staff of professional writers. Dr. Ragan is often in attendance. It is taught at N.C. State University, both semesters, in the student union building.
   Write: Linda Grimsley, Director
   Sam Ragan Creative Writing Workshop
   3119 Birnamwood Road
   Raleigh, NC 27604
3. *The Appalachian Creative Writing Workshop,* two-week, all-day, course conducted by poet and novelist, John Foster West and a professional staff including (usually) Guy Owen. It is taught at Appalachian State University in Boone, N.C. usually in early August.
   Write: Professor John Foster West
   Director of Creative Writing Program
   Department of English
   Appalachian State University
   Boone, NC 28607

Single Poem Contests:

THE CHARLES A. SHULL: Prizes $50, $25, $15, book of poetry and Certificate of Merit	Any traditional form except the sonnet. Limit 24 lines besides title. Must have rhythm and unity. May have rhyme but must have meter.
THE JAMES LARKIN PEARSON: Prizes $50, $25, $15, book of poetry and Certificate of Merit	Free verse or experimental forms of poetry. Free verse is difficult and should be preceded by a knowledge of traditional forms. Limit 32 lines besides title.
THE ARCHIBALD RUTLEDGE: Prizes $50, $25, $15, book of poetry and Certificate of Merit	Sonnet. Must be 14 lines of iambic pentameter with a definite rhyme scheme. See Shakespearean and Italian sonnet forms.
THE VIRGINIA DARE: Prizes $50, $25, $15, book of poetry and Certificate of Merit	Use any form; traditional is better for beginning poets. Line limit, 24. Age 12 through 17. Put your birthdate on index card.

THE MERLE PRICE: Prizes $10, $7.50, and $5. Certificate of Merit	Line limit 24. Any form, but traditional forms with rhyme and rhythm are recommended. Age 8 through 11. Put birthdate on index card.

These contests are open to all North Carolina residents, former or part-time residents of the state, employees and students now in the state, and natives of North Carolina. Adults may enter one or all three adult contests but with a different poem for each contest. Contestants age 12 through 17 may also enter adult contests with different poems for each contest.

The North Carolina Poetry Council, Inc., publishes an annual anthology of these contest prize-winning poems. It is called *Bay Leaves* and (at $1.00 per copy) may be ordered from Mrs. E. E. Woodruff, Box 1456, Statesville, NC 28677.

For complete information about membership and submittals, send a query and an S.A.S.E. to: Mrs. Wylie Smith, Contest Chairman, Route 7, Box 990, Asheville, NC 28803.

Another organization, The North Carolina Poetry Society, Inc., sponsors a number of contests. The contests are usually open from January to March. Several of the following are of special interest to secondary school students:

4. *The Tenth Muse Creative Writing Workshops,* occasionally-offered courses designed to fill specific needs as identified by the community. (For instance, a recent one dealt with writing poetry *and* with improving the reading aloud of poetry. Courses are taught by an alternating staff of professional writers from the Winston-Salem area.

   Write: Director of Creative Writing Workshops
   The Tenth Muse
   Reynolda House
   Box 11765
   Winston-Salem, NC 27106

Needless to say, getting your students' best writing published will not be easy. Getting published is always a surreal combination of good work, good timing, and good luck. It will require ingenuity, dedication, and patience from you and your students. But don't give up, for by starting now to use the suggestions made here, by gathering tips from other places, and by adding your own thought-out ideas and approaches, you will have greatly improved your students' chances of experiencing success as creative writers. That makes the occasional disappointment and consistent hard work all worthwhile.

ADDITIONAL SUGGESTED RESOURCES

1. The North Carolina Arts Council will respond to an S.A.S.E. request by providing a complete list of literary magazines published in the state. Of course, not all such magazines welcome material from off their own campuses or from outside of their communities. Write:
   Community Consultant
   North Carolina Arts Council
   Sixth Floor
   N.C. Museum of Art Building
   Raleigh, NC 27601
2. Should you wish seriously to found your own creative writing workshop or start your own magazine, you will find two publications to be indespensible:

a) CODA: POETS AND WRITERS NEWSLETTER
Poets and Writers, Inc.
201 W. 54th Street
New York, New York 10019
[Published seven times a year, distributed free to purchasers of *A Directory of American Poets.* See Below.]

b) *A DIRECTORY OF AMERICAN POETS*
Published by Poets and Writers, Inc.
Distributed by The Publishing Center for Cultural Resources
27 West 53rd Street
New York, New York 10019 ($6.00)

Both these publications are invaluable lists of such information as names, addresses, resources, and available grants, etc. In them, writers are categorized according to teaching skills and preferences. The editors offer straightforward tips on how to get things done well and economically. You will get further ideas here, too, of where your students' works may be published, what contests they should enter, etc.

PART II

USING MEDIA

THE CASE FOR FILMMAKING IN THE CLASSROOM

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The values and traditions that we have so long sought as an enlightened society seem to be crumbling. No longer are power, prestige, success and achievement viewed as they were in the recent past. In education, for example, the furor over low test scores showing major deficiencies in the basic skills of reading and writing, the lack of proper response to classical literature, the movement to replace older forms of grammar, the overexposure to television, and the agitation created by changing moves are indications that something is wrong. The youth seem to be ignoring the values that guided so many of us through the years. In seeking a simple panacea for our ills, we place the blame on students' deteriorating reading and writing skills, the neglect of the great literature of our past, the viewing of television or motion pictures, or any other factor that seems to differentiate between the youth and their elders. It is very important to realize, however, that there is no single, easy solution to a very complex problem.

The ability to read and write continues to be essential in our world and concerted efforts should be made to enable every individual to master such fundamental skills. But the skills that have served us so well in the past may not be sufficient to insure effective communication in the uncertain future. Whether we like it or not, whether we fight it or not, whether we accommodate for it or not, change is inevitable. Sometimes it is subtle, evolving painlessly over the ages; sometimes change is cataclysmic, destroying ideals and ideas with a single blow. In our rapid move into a more technical and complex civilization, the change is not smooth nor easy to analyze. If we are to give direction to the future, though, we must be able to identify the changes, examine the possible consequences, and help shape the tools to deal effectively with it.

Processes of Communication: Some Basic Complexities

One of the areas that is central to intelligent living in a more complex society is an understanding of the processes of communication. Within a brief span of only five decades we have moved abruptly from a world dominated for five hundred years by a verbal and print culture to one controlled by a polymedia culture. This change, as has been the case in the past, is not occurring without confusion, frustration and friction. Each time a new language form has evolved, it has been greeted with skepticism and resistance. The oral tradition of the ancient past, for example, gave way reluctantly to the manuscript culture of the Middle Ages. The page printed with moveable type was, in turn, held in contempt by the manuscript culture. With each change in language form, life and learning were affected. The oral tradition, which centered on person-to-person dialogues, made personal interaction a necessity. Print culture, however, which encouraged man to order his thoughts in a linear, sequential manner, permitted learning to become solitary, individual, private. Extending the linear limits of print, the polymedia culture of today includes the visual language, enabling man to employ nonlinear, nonverbal processes.

English educators and professional organizations have been reluctant to move rapidly toward a redefinition of English as a field of study. Even though changes in communication processes are becoming apparent, many continue to hold English to be a study of literature and language,

primarily verbal in form. However, in a 1970 statement of guidelines for programs in teacher education, the North Carolina Department of Public Instruction defined English to be a study of the process of communication, using both verbal and and nonverbal symbols. At the 1975 convention, the National Council of Teachers of English

> RESOLVED that NCTE, through publications and affiliates, continue to support curriculum changes designed to promote sophisticated media awareness at the elementary, secondary and college levels . . . and continue to encourage teacher education programs which will enable teachers to promote media literacy in students . . . and to develop insights students need to evaluate critically the messages disseminated by the mass media.

To suggest that other processes of communication be taught in light of the apparently poor performances in reading and writing skills could be considered heresy in a time when many see a return to the "basics" as the simple answer. To suggest that the film — which may be a major cause in the reshaping of our traditional values — be studied seriously in the classroom could be interpreted as a move toward mediocrity. But such statements from both state and national organizations should lend support to the classroom teachers for incorporating the study of several media into their programs.

Film Study: A Rationale

The moving visual image as expressed on film is one medium that should be emphasized in the schools as an essential tool in a study of the process of communication. At least three reasons for teaching film in the classroom seem clear: (1) A knowledge of the visual language and its effect on the receiver is essential for a critical interpretation of messages or information received through television or the motion picture; (2) The ability or skill to create a film offers alternative means of communication, allowing an individual the choice of using a specific medium for a specific audience; and (3) Through the act or process of making a film, an understanding of the composition process and its similarity to the composition process in other media may be made apparent. A discussion concerning each of these reasons follows.

The need for an understanding of the visual language. The moving visual image has been used predominately in the past as an illustration of the printed page. No concerted effort was made to expand or understand the visual language as a different process of communication. It was used basically to extend and supplement the printed page, the literary tradition. With the release of such films as BLOW UP and BONNIE AND CLYDE, however, film began to emerge as a language with elements which were distinct from the conventional verbal language derived from linear print. These films were not the first to make significant use of elements of visual language, but they were among the first widely distributed films to explore visual devices that could not be duplicated on the printed page. The nonlinearity of BLOW UP and the killing of Bonnie and Clyde were elements which many moviegoers found strangely disturbing. The rapid juxtaposition of striking nonverbal visual images, the imaginative use of camera movement and slow motion, and the unsettling use of angle shots were only a few of the devices used that began to shatter the conventional responses of the film viewers. It was apparent to many that the film was beginning to communicate in ways that print or books cannot, just as print can communicate in ways that the film cannot. Each medium is capable of revealing and communicating a unique aspect of reality. Each allows us to see from various perspectives. Together they enable us to comprehend a more complete whole, a greater truth.

The commercials which bombard us constantly on the television screen are making use of the moving visual image in ways which we may not consciously understand. Consumer product manufacturers are not spending thousands of dollars per second for their commercials without clear indications that the viewers' behaviors are being affected. If the producers of advertisement are becoming aware of the effects of the moving visual image on our actions and thought processes, we must, as receivers of this information, have no less understanding of their impact on us.

Even though a clearly defined "grammar" of the visual language is not yet available, there are identifiable elements of the film which can be isolated and considered. One such element is the method used to create the illusion of motion. There are basically four ways to create motion in the film: movement of the camera, movement of the actors or subjects, movement of the background, and movement created through editing. Each of these can be used in isolation or in combination. But each must be a conscious act on the part of the filmmaker. He does not, for example, use one method for a period of time and then indiscriminately use another. Each use of motion is deliberate and selected to elicit a specific response from the viewer. The filmmaker may not always get the expected or desired response from the viewer, but the act of creating the illusion of motion is conscious on his part. We must, as receivers of the filmed message, begin to learn how this use of motion affects us as individuals or as groups of individuals.

There are many aspects of the moving visual image that must be investigated. For example, do individuals or groups respond differently to the use of color in film the way motion is created, the sequence of images, or the use of angles? Is there such a thing as visual dialect? Do certain ethnic or cultural groups view the same image differently or the same? Does the Southerner respond to specific elements in film the same as the Westerner? Do young people respond the same as the aged? Can we identify the bias of visual presentations? Can we watch THE SELLING OF THE PENTAGON or documentaries on gun control or other controversial topics and know the intent of the filmmaker and how the manipulations of the images and sounds are affecting our beliefs and attitudes?

We have all been taught that all things we read in print are not necessarily true or valid. Yet, when any item appears in a printed form many intelligent people have an uneasy feeling that the statement is probably true because it has been printed. We have not begun to understand critically that which we often see in visual form. It is very difficult to discount what we actually see on the screen. It is very difficult to deny what we know to be an actual photograph. But the careful manipulation of images and sounds can make the reproduced image imply meaning that does not exist. In order for us to manipulate better our own actions instead of being manipulated by the moving visual image, we must begin to understand how the message is created and how we respond to the way the message is presented.

The need for alternative means of communication. It is generally accepted that there are wide differences among individuals in the ways that they learn and perform. Most educators believe that schools and learning experiences should be designed to accommodate for these individual differences. Because of these differences in skills, abilities to learn and attitudes or interests, it is apparent that there are variations among individuals in their abilities to communicate. For many the medium of print may be the best and most efficient means of communication. For individuals who may be predominately visual learners, the film or another medium may be more effective. At the present time, however, very little effort is being made in the schools to provide any alternative to the printed form of communication for individual use.

The schools have not been able to provide such alternative means of communication for obvious reasons. For many years the most economical and efficient way for individuals to communicate with each other in recorded form has been through the use of paper and print. Paper and pens, as well as the printing process, are relatively inexpensive and readily available. Individuals or the schools have been expected to supply the materials necessary for writing assignments in the schools. Because of the expense and lack of knowledge concerning the process, other forms of communication have not

been seriously considered in the past. But we are not in a period in which it is technologically and economically feasible to use the film as a means of communication for individuals or small groups.

There are times when the best way to communicate for a specific purpose is through print. There may be other times when film may be the best way to communicate to a specific audience. The visual language can be used to express feelings and impressions in an artistic mode. Because of the availability of projection devices and the ease of their use, the film is becoming as portable, personal, and private as the book. It is also as permanent as print and can be easily stored and retrieved.

Personnel in sales and industry are increasingly turning to film for presenting messages to their clients and boards of directors. Governmental agencies are finding that the visual language of the film may be the most effective means of presenting information to certain groups of people. Scientific studies can be recorded more accurately, in many cases, by the use of the film. The recording of the moving visual image on film, then, can offer an alternative to individuals or groups as a means of communication for personal as well as utilitarian reasons. Each student in the schools should be taught the skills for using several media effectively and should be led to understand which medium to use for which audience.

The need to understand the composition process. Many of the processes involved in the creation of a film are very similar to those in the creation of a written composition. An understanding of the act of composing in either medium should have a bearing on the other. For a film to be valid as a means of communication, it must make a statement or attempt to elicit specific responses. It is not, as is the case with most home movies, a collection of random snapshots arranged without conscious organization. Utilizing many of the same basic elements as the conventional verbal composition, a film or nonverbal composition has an overall structure and organization, including an introduction, body and conclusion. In presenting the content, use is made of such traditional elements as force of images, clarity, pacing, tone and others. Students who may have difficulties in organizing a written composition, for example, may be given new insights or understandings of the basic elements by making a film.

Since the concept of using film as a visual composition is relatively new, many teachers and administrators may feel uneasy about the criteria used for evaluation. Because nonverbal activities are often considered motivational interludes only, film is not always believed to be a significant part of the academic program. Sometimes it has been used as extra credit to supplement the more traditional learning experiences; sometimes it has been used by the less academic student as a substitute assignment for the verbal. But if the film is to become a meaningful tool in the study of the process of communication, it is essential that the rigor which characterizes the approach to verbal composition be applied equally to the nonverbal composition.

Even though the case is being made for the study of the visual language in the schools to be somewhat distinct from the verbal, many opportunities exist for the teaching of both. In many cases the film may be adapted from a story that the student has written or read. In the actual production of a film, students would be encouraged to submit a storyboard or describe in writing detailed descriptions of the scenes or situations to be filmed. In working with others in the filmmaking process, much verbal exchange would be necessary to clarify ideas and approaches to the filming. All aspects of languaging should be involved in any film venture, just as all aspects of languaging should be used in all learning experiences in the English classroom.

Many teachers and administrators may feel inadequate in designing coursework in filmmaking or the visual language because of their own lack of formal coursework in that particular subject area. But such feeling should not be a deterent to its introduction into the classroom. Because of the sensitivity and precision of filmmaking equipment and the many excellent texts on the film, minimal instruction in its actual use is required. Very young children can be taught to use the equipment easily and quickly. Working and learning together, both students and teachers can demonstrate the value of an action learning environment.

If the schools are truly designed to help individuals live more effectively in the environment, learning experiences must include those tools and understandings that help us live not only in the present but also in the future. The skills and knowledge that have helped us shape the present may not be adequate to help us cope with the future. Every effort must be made to identify the basic information and understandings we will need for the future and to develop strategies for teaching them.

SLIDE-TAPE

Mary Jane Dillard
Jackson County Schools
Sylva, North Carolina 28779

I. OBJECTIVES

The Jackson County Action Learning Project we would like to present is an endeavor to develop among teachers, students and community people more positive attitudes toward the role they play in environmental problem solving and decision making. It is also our intent to increase the students' knowledge concerning their environment and to present them with possible causes of and cures for environmental problems.

The main objectives of the project are these:

- To reach a better understanding about the environment and develop more positive attitudes toward the environment
- To provide an atmosphere in which students can interact on a more personal basis
- To establish a program of school involvement in wise environmental planning
- To provide meaningful experiences outside the classroom

II. TYPE AND DESCRIPTION OF PROJECT

It is difficult to summarize the many activities used in this project — so many good things have developed that were not planned.

Activities begin with planning a study within a quadrat including coniferous forest, grassland, deciduous forest, open field, feeder stream, and lake.

These studies take place at Deer Lake Lodge near the Pisgah National Forest. These outdoor classroom studies are conducted for two days. Seventh and eighth grade students from all Jackson County schools have this activity included in their curriculum. Slide tapes are made of the activities allowing a continuation of study and planning after a trip has been taken. Some of the most valuable outcomes have been as follows:

- the development of mapping units;
- the study of plants and trees;
- the development of an awareness of what is around the student every day;
- and the use of graphs in a practical way;
- construction of nature trails;
- getting to know and understand each other;
- the study of local government;
- encouragement of research projects;
- development of teaching teams;
- involvement of non-participating students in studies of the environment;
- creation of interests in hobbies such as hiking, collecting, bird watching, studying stars, camping, sketching, and debating;
- developing of a water unit adapting local water sites to scientific concepts;
- encouragement of creativity and development of new techniques for creativity, particularly in art, dramatics and writing.

Film production and video taping have become a valuable part of this project. All activities will be video-taped that would be of value for further use in our environmental project. Expertise in video taping and making slide tapes has been available through National Teacher Corps which has Fairview Elementary as a portal school. Students are being taught the techniques of television production. Finished products are being housed in the Fairview Media Center for use in the Jackson County schools.

III. PROCEDURE

A. The Teacher

As a countywide group, teachers

- Hold a retreat to Deer Lake Lodge, going through the same activities students will be engaged in
- Engage in group planning on the county level at intervals
- Do team planning at the local schools
- Use teaching units as outlined by the county group and the Environmental Center at Oteen

B. The Students

- With freedom and flexibility students choose activities they want to study, to have video-taped, or to share because they have special talents in this area.
- As a culmination, activities are produced for viewing by large groups.

IV. EVALUATION

Evaluation is a constant procedure as the video tapes or slide tapes are being made. It involves viewing, discussion, and remaking. Both teachers and students are involved. Data is also used which is secured from pre and post tests that concern an attitudinal change toward the environment and pre and post tests of environmental awareness. Pre-post-tests are used during various units of study to evaluate the amount of learning taking place.

An important part of our evaluation has come from observing the amount of interest created by the project.

TELEVISION

John F. Nantz
Harmony Elementary School
Harmony, North Carolina 28634

I. OBJECTIVES

- To involve all students in an action learning situation
- To help students identify the relevance of language arts skills and activities used in real life situations
- To provide activities so that students will use language arts skills to produce a tangible product in the form of a video taped program
- To teach the value and importance of the individual to the total group in applying specific skills to an action learning project

II. TYPE AND DESCRIPTION OF PROJECT

The project consists of two aspects. First, students become aware of certain basic language arts skills necessary in completing the assignment and the importance of individual competencies and the interdependence of each person in the class.

The students are instructed to prepare and produce a television program of a specific nature (class discussion).

The students divide into approximately ten task areas indicated on cards as follows:

Card I — Cameraman

You will work as a cameraman on this project. You will work with the set designer and script writer. Your responsibilities will be to develop a set of plans showing the camera angle for each series of shots, the sequence of these shots, and then develop a master chart showing this series to the staff before rehearsal and taping.

Card II — Soundman

You will serve as the Sound Technician on this project. You will be responsible for locating adequate sound equipment for production of the program. Pretesting on all audio equipment will be your responsibility. You will also select appropriate lead-in music and be responsible for running the sound board during all programming and rehearsals.

Card III — Video Tape

You will be responsible for running the video recorder. Your responsibility will be to see that the recorder is connected properly to the camera and sound equipment — that the heads are clean and the tape is threaded and in good repair. In addition you will keep an accurate record of all footage recorded for rehearsal and broadcast.

You will work with sound man and cameraman in preparation of programming.

Card IV Scenery

You will be responsible for developing the scenery for this project. The program will be a news, weather, and sports program. Three persons will perform. You will develop and make all necessary scenery or props for these persons. You will work with the script writers as well as the cameraman, directors and commentators.

Card V Script

Your responsibility will be to develop a script for this project. The program will be local, state and national news, weather and sports. Your job is to write the script for the following schedule:

Headline	Local	State	Nat'l	Weather	Sports	Wrap-up
15 seconds	4-1 Min segment	4-1 Min seg.	4-1 Min seg.	4 Min	3 Min	1 Min feature

You will work with the three commentators, researchers, and directors on writing the script. Copies are to go to each commentator, cameraman, and director.

Card VI Announcer

Your job is to be the station announcer on this project. You will develop with the script writers and the artists and scenery persons appropriate station call letters as well as large posters showing program titles and credits. You will present at the beginning of all tapes a 15-20 second spot which will identify the station as well as the particular program and persons to be on the program. Copies of your script and a sequence chart for all posters or shots will be prepared for the director and the cameraman.

Card VII Artist

You will serve as artist on this project. Your responsibility will be to work with the scenery designers in developing all special effects, scenery, charts and maps, special illustrations for the various features on the program. You will also work with the announcer and script writers in developing the appropriate pictures. All work will be approved by the script writers and the director.

Card VIII A A Commentator (News)

You will serve as the news broadcaster on this project. It will be your responsibility to help select the features you will present. Along with the script writers you will work with the set designers and the artist to develop appropriate illustrations for each feature.

You will become familiar with the features so you can present them with a minimum amount of notes. You will be responsible for developing an outline for the headlines to begin the program.

Card VIII B Commentator (Sports)

You will serve as the sports broadcaster on this project. It will be your responsibility to help

select the features that you will present, along with the script writers. You will work with the set designers and the artist to develop appropriate illustrations for each feature.

You will become familiar with the features so you can present them with a minimum amount of notes.

Card VIII C — Commentator (Weather)

You will serve as the weather person for this project. It will be your responsibility to work with the researcher and the script writer in developing the weather forecast for the day that the program is taped, local, state and national. You will work with the scenery crew and the artists in developing appropriate maps and charts. Also, you will need to become familiar with the forecast so you can present it without notes. You will check to see if all information to be posted is correct before the program goes on the air.

Card IX — Costume Designer

You will serve as costume and make-up person on this project. Your responsibility will be to research and experiment with various clothing to determine what photographs best and determine what is available. Decide whether any type of uniform costume will be worn or not. Also, it will be your responsibility to help fit the commentators. You will check the commentators for shiny spots (powder) and comb hair. Overall neat appearance. All recommendations must be feasible and approved by the director. Your decisions must be made early in the planning so costumes can be put together.

Card XI — Director

You will serve as director on this project. The overall production of the program will be your responsibility. All camera angles and video sections will be approved by you. The set design will be done by your approval. You will work with the script and the commentators. Your approval must go on all phases before taping. During the taping you will be in verbal contact with the floor manager and give directions as the program progresses.

Card X — Researcher

You will serve as researcher on this project. You will work with the various commentators and the script writers in developing the features. You will do indepth research and compile all information on each feature. You will find the best photographs or pictures on each feature possible. You will check the scripts to make certain that all facts are correct. You will sign all scripts and info before they go to the director.

Card XII — Floor Manager

You will serve as floor manager on this project. You will be responsible for developing a set of visual signals with each person on the camera. You will keep the program moving, giving appropriate ques to the cameraman and the commentators. You will be in audio contact with the director.

III. PROCEDURE

A. The Teacher

- Provides guidance and general directions via cards on which general guidelines and job responsibilities are indicated.
- Provides adequate materials for research in the classroom
- Serves as a resource facilitator after assignments are made
- Makes every effort to match students with specific interests and needs with the assignment cards — thus making use of special talents
- Provides assignments cards that are specific as to the tasks to be performed, but general enough in subject areas to permit students to make selections according to individual interests

B. The Students

- Are responsible for fulfilling the specific assignments as outlined on each card

IV. EVALUATION

- Group evaluation of the tape and the degree to which the project is acceptable to them
- Individual evaluation by students as to what his or her task was and the successes or failures encountered
- Teacher observation of total project outcomes

RADIO BROADCASTING

William Matthews
Elizabeth Elementary School
Charlotte, North Carolina

I. OBJECTIVES

- To take the boredom out of language arts class
- To learn while doing
- To broaden our experiences
- To learn of other subjects other than the ones taught in school
- To make one aware of the music of today and its place in today's society
- To make people aware of the skills we are learning
- To keep abreast of what is happening in today's world

II. TYPE AND DESCRIPTION OF PROJECT

This project describes the design and operation of a radio station by and for children in the

elementary school. WLTO, *We Learn Together*, is strictly a voluntary activity. It broadcasts on the frequency 88-90MHz but is localized to school grounds. Programming is designed mainly for primary children and consists of music, news, weather, sports, interviews, special reports, editorials, contests, dedications, live play-by-play sports events, storytelling, commercials and announcements. It can be heard five days a week during the hours 9:00 a.m. to 2:00 p.m.

The Radio Center is operated by a manager who selects material for broadcasting. The material is provided by six teams of students who make up a News Center, a Sports Center, a Weather Center, Interview Teams, a Radio Drama Team, and Disc Jockeys. The total project is under the guidance of a teacher.

III. PROCEDURE

A. The Teacher

- Assists the child or the group in any way possible to ensure success
- Provides incentive for students to excel
- Facilitates all phases of the project
- Serves as instructional leader
- Dreams up new direction and activities and invents ways to make them a reality
- Uses the radio station project to develop skills taught in the classroom
- Works on sound systems for recording and transmitting the broadcast (or has identified someone who can and will)
- Meet with the team if needed
  News Team 9:00-9:45
  Sports Team 10:00-10:45
  Radio Drama Team 12:50-1:30
  Interviewers 1:30-2:00

B. The Students

- *Operate the Radio Center* (2 students)
  Each radio center is operated by a manager and assistant manager who must be able to read, write, and revise reports that fail to make sense. These managers help those children to get the necessary information so the staff they are on can be successful at giving reports. The managers work to keep the team together. They select the material to be presented for broadcast from all the material brought in that day.
- *Operate the News Center* (7 students)
  News activities are selected from the newspaper, radio, TV or any other source that would be of interest to the audience. Each student must be sure he can read the article himself/herself and retell it using own words. The articles must be current and include answers to the following questions: Who? What? When? Where? and Why?

  They share their articles with other members of their teams and decide which articles to broadcast that day on the radio.

  There is one newscaster who is responsible for compiling and editing the news before news time. Each child will read his/her news article, including the school lunch report or any other school activity.

  The commercials are also given by the news team. These advertise the school store, snacks sold in the school cafeteria and any item a child would like to sell.

- *Operate the Sports Center* (13 students)
  - Children write articles on a day-to-day basis concerning a sport that appeals to them. It might be a research paper on their sport, outstanding players of the sport, use of sports equipment, or a report of a particular sporting event.
  - The Sports Center members then read all the articles and select ones for broadcast.
  - The person reading the article should be able to read it with ease and understand what he/she is reading.
  - Live play by play action of the school sporting events is also broadcast by this team.
  - The Sports Staff is guided by a manager and two assistants
- *Operate the Weather Center* (4 students)
  - This team gathers material on and reports daily forecasts for local and state weather, extended outlooks for North and South Carolina, National Extremes, climatic data (temperature, sunset and sunrise, moon-rise, precipitation and humidity readings), tides at surrounding beaches, and temperature inside and outside the school.

    The weather team also keeps accurate records of the average temperature and rainfall on a weekly and monthly basis.
- *Conduct Interviews* (17 students)
  - The interviewing staff gathers information and opinions on controversial issues from students in the school. These are taped and then aired. Children are able to call in to the radio station from various points inside and outside the building to ask questions about what they heard while listening to themselves on the radio. The interviewers also keep a visual record of the opinions of the students.
  - Interviewers also talk to political figures on local and state levels and present them to the school at a later date.
  - Often written tests are distributed to the listening audience to determine what was learned from a particular broadcast.
  - Some interviews are conducted live from various points in the building through the remote broadcasting facility.
- *Perform Various Dramatic Activities* (9 students)
  - This team consists of members of other teams who want to participate in reading a play, poetry, sonnets, or limericks. Original creative writings are accepted and read by the author. Mini skits are also performed by these team members.
- *Act as Disc Jockeys* (38 students)
  - Each disc jockey works a portion of the broadcasting day. He has to read well, pronounce his words distinctly and clearly and be responsible for playing records. The timing of the music, commercials, and the starting of programs is also that student's reponsibility. The broadcast schedule is given below:

9:00	Sign On Time
9:00	Music-Dedications-Articles from the Mini Page
9:15	Mother Earth News
	Music (etc.)
9:30	Interviewers
9:33	Music-Dedications-Jokes-Articles from the Mini Page
9:50	Storytime
	Music (etc.)
10:30	Mother Earth News Almanac
	Music (etc.)

10:50	Special Reports
11:00	Music (etc.)
11:15	Interviewers
11:20	Music (etc.)
11:45	News, Weather, Sports
	Music (etc.)
12:20	Storytime
	Music (etc.)
1:20	News, Weather, and Sports followed by music
1:40	Interviewers
1:45	Music (etc.)
2:00	Sign Off Time

Commercials will be heard throughout daily broadcasts.

IV. EVALUATION

Increased student interest, involvement, and commitment to learning evaluate the project. Increased skill and understanding in why school is important also evaluates the project on another level.

For more opinions and reports on this, see *The National Enquirer* (June 10, 1975); *The Charlotte News* (Saturday, June 7, 1975), and the teacher who coordinates the project, W. E. Matthews.

SOUND FILMSTRIP

B. Smith Bolejack, II
Pilot Mountain Elementary School
Pilot Mountain, North Carolina 27041

I. OBJECTIVES

- To demonstrate understanding of the four major factors in producing a 35 mm. sound filmstrip: planning, production, outlay, and follow-up use
- To incorporate the filmstrip into a meaningful part of the elementary school curriculum

II. TYPE AND DESCRIPTION OF PROJECT

This Action-Learning task involves volunteer students from grades five through eight, who — with the teacher's help — will produce a high-quality 35 mm. sound filmstrip (in this case, about Pilot Mountain State Park, located within five miles of the school). The filmstrip will include attention to the geography, local flora, local fauna, and other aspects of the park that make it a wilderness environment. Other factors will receive attention, according to students' wishes. The filmstrip will be produced with a 35 mm. camera and a cassette tape

recorder. It can be viewed by using any standard school filmstrip projector. Few pieces of equipment are used, and the cost of production is less than $10.00.

III. PROCEDURE

A. The Teacher

- Introduce task and give technical advice and directions for the project
- Participate in the filming and editing of material
- Assist students in synchronizing the cassette recording with the visual filmstrip
- Transport students to and from production site

B. The Students

- Participate in planning and designing the project
- According to plan and design, shoot the film
- Edit the film with aid of the teacher
- Prepare sound-track on cassette to accompany the filmstrip
- Synchronize filmstrip and cassette recording
- Present program to any interested groups, inside and outside of the school

IV. EVALUATION

The project will be evaluated on the basis of the quality of the end product, "Pilot Mountain State Park: A Wilderness Experience." The filmstrip will be used, particularly, in Language Arts, Science, and Social Studies classes.

LANGUAGE MASTER CARDS

Margaret J. Autrey - Teacher
Bertie N. Badgett - Aide
White Plains Elementary School
White Plains, North Carolina 27031

I. OBJECTIVES

- To learn certain elements of the vocabulary of science
- To practice skills of listening, speaking, reading, writing, and thinking

II. TYPE AND DESCRIPTION OF PROJECT

Language Master Cards were made by the teacher and aide, beginning on the second grade level and continuing on each grade level through the eighth grade. On each card a science concept was drawn in color, showing the student a science concept for that particular grade

level. These cards were then taped in order for the students to hear a description of the science concept which they were seeing on the Language Card.

III. PROCEDURE

A. The Teacher

- Selects materials suitable to the student's learning ability and interest
- Prepares cards and makes tapes containing science concepts
- Shows students how to use the Language Master Cards

B. The Students

- Use prepared materials individually and/or cooperatively
- Place card in Language Master
- Turn on tape
- View, listen, and take notes as necessary
- Record in own voice what has been heard by pushing student button on Language Master

IV. EVALUATION

Students are taught new words and new science concepts on an individual basis (two can work at one machine if both students have the same needs). By working on his/her own level of success, the student not only builds new concepts and vocabulary, but he/she builds self-confidence in experiencing a feeling of success.

VIDEO TAPE

John M. Schroeder
Edenton-Chowan Schools
Edenton, North Carolina 27932

I. OBJECTIVES

- To produce a Video Tape
- To utilize and to improve all basic communication skills in producing the Video Tape

II. TYPE AND DESCRIPTION OF PROJECT

Television production has proven to be a valuable ally for improving language arts skills. Its first and most impressive contribution is to improve learning motivation. The students fell in

love with TV and worked hard to produce good quality programs. Suddenly, language arts skills took on meaning.

Students realized it took creative writing to produce exciting programs. It took proper articulation both to be understood as a performer and to give clear directions. Even good handwriting became important.

The number of reasons for producing programs is infinite. We have used the video taping to record guest speakers for use by students who are unable to be present to hear the live speakers. Students went out to record programs to bring back for the class. They have done tapes on concepts such as rhythm in the community and even on raising pigs. Older students made tapes for teaching younger ones. Stories from reading books have been dramatized. An entire special class day was edited to 20 minutes and shown to parents and other classes. Even dull oral reports have become fun to do.

One good example of a student produced program is the tape produced by a sixth grade class. This class had a real flair for poetry and enjoyed producing many poems. To share their poems, the students — under the guidance of their teacher — produced a 20 minute tape of favorite poems they had written. They had poems and even jump rope poems. The students used a format similar to that of the STV Program *Zoom*. The program was really well done. Students produced the program to share, and share they did. The class took their program to the fourth grade, showed it to them, and then sat down one-to-one and helped the fourth graders write poems, too. This tape easily became a show piece and was shown to the school board, Rotary Club, Open House, and many other places. It quickly changed the minds of several critics who felt TV was a mere frill.

Upon seeing all the benefits from one TV program, one might think that the teacher must have been well-versed in making TV programs. Actually, it was the first she had ever produced. Experience helps, but anyone can produce quality programs.

III. PROCEDURE

A. The Teacher

- Get familiar with the Video Tape equipment (READ MANUALS), and ask the Media Specialist or teachers who have used the equipment to assist in all necessary ways.
- Introduce the students to the equipment
  a. they need to know what the equipment can do and what it canno.
  b. introductory games and activities can help students get over some of the camera shyness by giving all a chance to see themselves on TV
  c. Many activities are listed in *Video and Kids* published by Gordan and Breach, Science Publishers, One Park Avenue, New York, New York 10016
- Lead a discussion on the tape of program to be produced and who the target audience might be
- Discuss with the children a procedure they can follow to produce the program
- Encourage-praise-accept-prize

B. The Students

- Engage in listening and other activities to get familiar with the equipment
- Plan the type of program they want, the format, and who is to do various jobs
  a. The type of program could be the nightly news, a Language Arts concept like punctuation, oral reports, story dramatization, etc.

b. The format of the program could be like *Zoom*, evening news, many small pieces edited together, like *Electric Company*, etc.
c. Cameramen, audio, tape deck, director, star, and writer are some of the jobs that need assigning

- Write the script. Story boarding often speeds the process
- Assemble set and props (if necessary)
- Practice
- Record
- Evaluate
- If necessary, retape and re-evaluate
- Show to the target audience

IV. EVALUATION

Ask the students:

Should we show this program to _____ (the target audience)?
Would you like to make another tape later this year?
How good is the production?
Is each person satisfied with his/her contribution?

SLIDE-TAPE

Elizabeth Roberson
Bear Grass School
Williamston, North Carolina 28307

I. OBJECTIVES

- To become aware of the rich cultural heritage in Martin County
- To develop a sense of pride in Martin County and the community
- To become aware of each individual's part in a great state and nation
- To realize the importance of recording local history for the benefit of other people
- To learn the technical aspects of photography and recording
- To realize the value of ones' elders as a tremendous resource of information
- To make a permanent record of important historical events and places for the citizens of Martin County
- To help make the citizens of Martin County aware of the remaining buildings of historical value in our county and to help them see the importance of their preservation for future generations

II. TYPE AND DESCRIPTION OF PROJECT

"An Historical Tour of Martin County" is a slide-tape production. It consists of 57 slides,

taken by the students, of historical places of interest in Martin County. A taped dialogue, written by the students, describes each slide in detail. A typed, bound copy of the dialogue corresponds with the tape so that anyone unfamiliar with the presentation may use the program effectively, knowing when to change the slides. Each page of dialogue is documented to show its authenticity.

III. PROCEDURE

A. The Teacher

- Locates historical places of interest
- Contacts some of the people in the county to be interviewed
- Directs photography
- Arranges transportation to historical sites
- Helps make final decision on slides to be used
- Tapes voices of each student in the class to see which voices project best on tape
- Edits the final work

B. The Students

- Photograph chosen sites and buildings
- Research filmed sites
- Write dialogue describing the filmed sites
- Use a local radio station's facilities to record the dialogue on tape
- Provide the background music, which was taped with the spoken dialogue
- Illustrate the slides, showing the credits for the production
- Earn money to make three copies of the slides and tapes.
  (One set was given to the Department of Archives and History in Raleigh, North Carolina. The second set was given to the Martin County Board of Education to be used in the county schools. The third set was given to the Economic Development Commission in Williamston, to be used by local civic groups as well as to acquaint new people coming into the community with the historical significance of Martin County.)

IV. EVALUATION

Civic groups have viewed the slide-tape with resulting efforts to preserve buildings of historical significance in Martin County. Students are interested in history as never before, developing a sense of pride and accomplishment as nothing else has done. The project for the preservation of visual history in North Carolina is the annual contest sponsored by the Tar Heel Junior Historian Association, a project of the Department of Archives and History.

FILM

Carroll L. Perkins
Surry County Schools
Dobson, North Carolina 27017

I. OBJECTIVES

- To use words other than through Reading
- To write words, phrases or sentences
- To let words be dependent on photography
- To link words to things through photography
- To let photography help tell a story
- To let pictures be dependent on words

II. TYPE AND DESCRIPTION OF PROJECT

The emphasis of the project is film making on the visual word as well as the visual thing. Either super 8 motion picture film or 2 x 2 slide film may be used.

Plan a story (either original or from print) with illustrated key points. Example: Surry County Industry-The Textile Mill. Plan alternate pictures and charts on the key operations in the mill, for elementary students a maximum of 10 to 12 slides. Divide the planning page in half. On the left list the illustrations, picture(s) or chart(s) or both; on the right, a verbal explanation of the picture or chart.

Title	Example
Picture-Textile Mill	What this activity is about Couple of sentences — Location, parents working, etc.
Picture of chart telling the department to visit step by step through story — by motion picture film or slides	Explain major steps in manufacturing textiles socks, etc. Explanation — live or from tape, preferably written out on cards using one card for each visual or segment to get good word usage.

III. PROCEDURE

A. The Teacher

- Explains the activity on the chalkboard or overhead
- Assists students in setting limits to the activity
- Plans ahead for camera (instamatic) or Super 8 motion picture, film, etc.
- Sees that the group includes: an organizer, a speller, a student who can use a camera, a student who can express self in words
- Remembers it is a learning activity

B. The Students

- Plan the activity together
- Accept individual responsibilities, although they work together
- Follow the plan as closely as possible
- Revise script, picture or procedure as necessary

IV. EVALUATION

- Students list new words learned
- Students discuss new ideas
- Students discuss how improvements could have been made
- Students recount value of working together, doing good work, learning new things and new words

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FILM

Collett B. Dilworth
Fayetteville City Schools
Fayetteville, North Carolina 28307

I. OBJECTIVES

- To increase the students' desire to communicate well through the medium of the cinema
- To increase in the ability to compose perceptions in meaningful relationships
- To develop a mastery of technical information and skills
- To develop a thorough understanding and appreciation of cinema as a medium
- To create a film

II. TYPE AND DESCRIPTION OF PROJECT

The students in small groups with the teacher as director will view and develop responses to nonverbal films (e.g., *Occurrence at Owl Creek Bridge, Pigs, Glass, The Deer in the Forest,* etc.). They will then master the technical skills necessary for composing through film, plan a film in small groups, shoot a nonverbal film, edit the film, and show it to an audience.

III. PROCEDURE

A. The Teacher

- Function as the overall director of the film so that this period of directed creative activity takes the place of theoretical introductions and technical practices and dry runs

- Direct the students in an orderly sequence of decisions: demand ideas from the students in all stages of planning, shooting, and editing; gain consensus which will determine the development of the film; set up shots and make editing decisions in the face of student uncertainty
- Insure that the basic idea/conflict of the film is sufficiently interesting, clever, and coherent to warrant the effort ahead
- Insure that at least these aspects have been considered by the group before each scene is shot: lens cleanliness, foreground/background, perspective/composition/lighting, camera and subject movement, lens focus
- Demonstrate the effectiveness of tight editing by having students evaluate their responses to both non-edited and edited versions of a sequence.
- Make provision for all equipment needs and for out-of-class activities

B. The Students

- View and discuss nonverbal films
- Learn through practice technical information and skills:
  1. Exploiting visual conventions
     a) Perspective
        1) Distance — long, medium, close-up
        2) Angle — high, low, level
        3) Lens focal length — telephoto, normal, wide angle
     b) Composition within the frame
        1) Rule of thirds
        2) Foreground
        3) Background
     c) Lighting
        1) Diffuse
        2) Directed — back, side, front, high, low
  2. Exploiting cinematic motion
     a) Camera movement
        1) Plan
        2) Tilt
        3) Track
        4) Zoom lens
     b) Subject movement — consistent in direction
     c) Film movement (editing) — sequencing images to make cumulative meaning (not necessarily narrative)
  3. Mastering basic processes
     a) How film records images and gives appearance of motion
     b) Basic camera functions
     c) Basic editing techniques
- Work with still cameras to develop mastery at composition and to create thematic and narrative sequences of pictures
- Master the use of equipment
- Plan a nonverbal film in a small group: establish conflict development, culmination, resolution; design story board — a sequence of hand-drawn scenes
- Shoot a film using the story board as guide
- Edit the film, cutting every nonessential frame
- Show the film and elicit audience response

IV. EVALUATION

The most legitimate evaluation of a film is the reaction of a sensitive audience. It is especially revealing to gain an audience's reaction to a second viewing on a subsequent day. A good film will usually elicit greater appreciation on a second showing. A formal evaluation could be effected with a five-point scale provided for each of the aspects listed above ("Introduction to technical information and skills"). For example, in evaluating the use of perspective a rater might use the scale below:

	No effect		Effective		Very effective
1. Use of distance	0	1	2	3	4
2. Use of angle	0	1	2	3	4
3. Use of focal length	0	1	2	3	4

There should also be a category of response which should concern the viewer's holistic response, the extent to which the film provided delight, or insight or thoughtfulness. This category should be weighted far more than any other.

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101 SHORT FILMS: A BASIC FILM LIBRARY

Several other people have made up their lists of many recommended short films. Ken Donelson of Arizona State University, Tempe, Arizona, volunteers his list of 101 short films of particular value to junior high and high school English teachers. For each film below he has indicated the title, the running time, whether the film is in color (c) or black and white (b&w), the rental company, the rental price, and a brief summary.

(1) "Adventures of an *," 10 minutes, c, Contemporary, $15.00 The young * comes into the world and grows up full of fun and energy. A film about joy and love and life. If it sounds a bit fey, see it. You'll like it.

(2) "After the First," 14 min., c. Franciscan, $15.00. A young boy gets a shotgun for his twelfth birthday and goes hunting with his father. The boy learns that taking life is not easy or necessarily pleasant. Not really an anti-hunting film.

(3) "And So Ends," 25 min., c, Pyramid, $20.00. Robert Cushman Murphy narrates details of a 1911 whaling expedition he went on and Jack Palance narrates details about bloody present-day whaling. A great film with many old stills and pieces of film footage.

(4) "Arena," 10 min., c, Pyramid, $15.00. An empty football stadium slowly fills and we watch as the football game goes on. Lively use of stills and many camera techniques. Not just for football fans.

(5) "Ares Contre Atlas," 8 min., c, Audio Brandon, $10.00. Five black comedy sight gags about the horror of war.

(6) "Ark", 20 min., c, Arthur Barr, $20.00. Set in the near future with a contaminated world, the protagonist tries vainly to establish an "Ark" of safety for himself and some animals and plants. Pessimistic and controversial.

(7) "The Audition," 10 min., c, Counterpoint, $13.50. A young actor enters a darkened stage and hears an unseen director tell him to act out certain emotions, understanding, love, pity, concern. A parable which ought to lead to discussion.

(8) "Ballet Adagio," 10 min., c, Pyramid, $15.00. A Norman McLaren film (and that is already proof of quality) with two ballet dancers exalting life.

(9) "Basic Film Terms," 15 min., c, Pyramid, $18.00. Almost exactly what the title says. Film terms are shown and explained and then demonstrated in a short script.

(10) "The Bass Fiddle," 20 min., b&w, Contemporary, $20.00. The very funny Chekhov short story about a musician and a lady who lose their clothes and wander around looking for help.

(11) "Because, That's Why," 17 min., b&w, Film Images, $15.00. Office workers go hunting and bag no game at all, just a runaway car. A comedy of the absurb and a satire on the frustrations and pressures and goals of modern society.

(12) "Blake," 19 min., c, Contemporary, $25.00. Blake is a real, not fictional, person with very real idiosyncrasies. He loves to fly and he loves to go where he wishes and to be with someone or by himself as he decides. Nonconformity in action.

(13) "Blaze Glory," 10 min., c, Pyramid, $15.00. Blaze is the all-American cowboy hero and in this satire on western films, he foils robbers and saves the heroine from all sorts of dangers.

(14) "Bolero," 27 min., c. Pyramid, $25.00. Zubin Mehta conducts the Los Angeles Philharmonic in Ravel's old warhorse, but it's an exciting reading and the film brings both music and musicians to life. You could hate music (demonstrating your lousy taste) and still like this film, it's that good.

(15) "Braverman's Condensed Cream of Beatles," 15 min., c. Pyramid, $25.00. Almost a history of Beatle-influenced modern culture as Braverman shows us the Beatles in their early days and after they had broken up. Often a very touching and sometimes very sad film.

(16) "A Chairy Tale," 10 min., b&w, Contemporary, $10.00. Another Norman McLaren film about a young man attempting to sit on a chair that resists his every advance. A metaphor that can be read many ways and should serve well as discussion.

(17) "The Chicken," 15 min., b&w, Contemporary, $15.00. A Frenchman buys a bird for a future Sunday dinner, and his son so loves the bird that he tries to fool the father into believing that the chicken is a hen (and therefore an egg layer) and not a rooster. A very loving and very funny film.

(18) "Claude," 3 min., c, Pyramid, $10.00. Young Claude is considered stupid by both his father and his mother and he invents a machine to make them disappear.

(19) "The Cow," 10 min., c, Churchill, ? A lyrical celebration of the countryside with a young girl observing and delighting in the sights and sounds of a herd of cows. Gorgeous photography and great for discussing our perception of details.

(20) "The Critic," 4 min., c, Learning Corporation, $10.00. An old man goes to an artsy film and to the irritation of other spectators criticizes the film. Good for discussion of critical standards, especially subjective criticism. Very funny.

(21) "The Dawn Horse," 18 min., c, Stanton, ? A mythical and mystical film about Indians and their beliefs and practices and religions.

(22) "Death of a Peasant," 10 min., c, Mass Media, $15.00. During World War II, peasants are rounded up for execution. One man breaks away and chooses his own manner of death.

(23) "The Doodle Film" 11 min., c, Learning Corporation, $15.00. A pompous narrator, apparently a sociologist or psychologist, analyzes the doodling of a man from his childhood until his adulthood. Neat satire.

(24) "The Dove," 15 min., b&w, Pyramid, $20.00. A wildly funny satire of Bergman's films, especially THE SEVENTH SEAL and WILD STRAWBERRIES, done in pigeon Swedish. Likely to offend some students (and probably more teachers).

(25) "The End of One," 7 min., c, Learning Corporation, $15.00. A seagull near death walks on a beach while nearby thousands of seagulls infest a garbage dump. It's about death and humanity and pollution and much more.

(26) "Experiments in Motion Graphics," 13 min., c, Pyramid, $15.00. John Whitney, maker of many computer generated films, explains how and why he uses the computer to make his experimental works.

(27) "Eye of the Beholder," 25 min., b&w, Stuart Reynolds, ? An artist has apparently killed a model and a number of people who have known him tell their stories of what they have seen of him and give their perceptions of reality. An old but still valuable film illustrating the differences between appearance and reality.

(28) "The Fat and the Lean," 15 min., b&w, Pyramid, $18.00. An early film by Roman Polanski about a fat man who owns/controls a young man. It's about freedom and the nature of freedom. Provocative and ambiguous.

(29) "The Father," 28 min., b&w, New Line, $35.00. Burgess Meredith is brilliant in the part of the father/cabbie who has lost his son and can find no one to talk to. From Chekhow's short story (variously translated as "Lament" or "Grief").

(30) "Fathomless," 13 min., c, Film Images, $12.50. Colors and shapes float in and out of the viewer's consciousness. Not really an experimental film, but close to it.

(31) "1501" 8 min., c, Contemporary, $15.00. In the midst of a housing crisis, a young man rents a bathroom sans apartment (some architect goofed in drawing up the plans for the apartment building). The man and his landlady talk, and that's about all there is to the film except that it's lovely and funny and sardonic.

(32) "Frame by Frame," 13 min., c, Pyramid, $18.00. A how-to-do-it film aimed at kids on making animated short films. Very effective and fun to watch.

(33) "Frank Film" 9 min., c, Pyramid, $15.00. Frank Mouris' autobiographical film spewing images and sounds at the viewer. An Academy Award winner, deservedly so.

(34) "Gallery," 6 min., c, Pyramid, $10.00. Three thousand years of man's art coming at you furiously. Beautiful film score and a beautiful film in all ways.

(35) "Genesis," 6 min., c, Audio Brandon, $10.00. A woman's hand deposits a coin in a slot and a machine starts which creates a man. His molding and life consume only a few minutes. A

mechanistic and cynical film.

(36) "Glass," 11 min., c, Contemporary, $20.00. People and products and processes in a glass factory. Rarely has any film paced itself so in accord with the subject matter being filmed. Something of a classic in short films.

(37) "The Hand," 19 min., c, Contemporary, $25.00. An artist who makes simple pots is first requested and then forced by a dictator to turn his art to making victorious symbols of the government. First refusing, then fleeing, and finally dying, the artist fights back against the repressive government.

(38) "The Hangman," 12 min., c, Contemporary, $15.00. A reading of Maurice Ogden's didactic poem about man's unwillingness to help his fellows with macabre shots of the townspeople and the gallows and the hangman. Overdone and preachy but effective with young people.

(39) "Harold and the Purple Crayon," 8 min., c, Weston Woods, $10.00. Harold takes his purple crayon and draws his way into adventures. Made for young children but delightful and full of puns.

(40) "Help! My Snowman's Burning Down," 10 min., c, Contemporary, $10.00. An absurdist tale of a modern Everyman. He lives in a bathtub on a pier and is confronted by almost every problem of the modern world. Bewildering and great.

(41) "The House," 32 min., b&w, Contemporary, $30.00. A fractured narrative about a house and its inhabitants from about 1910 through 1945 or so. I have yet to have students see it who weren't initially bothered or confused but who weren't eventually almost totally involved with the film.

(42) "John Muir's High Sierra," 27 min., c, Pyramid, $25.00. Something of a biography of John Muir (author and naturalist and almost single-handed the father of the National Park Service) and the mountains of California he loved.

(43) "Joseph Schultz," 13 min., c, Wombat, ? A German soldier, circa World War II, finds he can kill in battle, but he cannot kill a group of hostages, and he joins them and dies. A true episode of courage.

(44) "A Journey," 12 min., c, Wombat, ? A group of people are on a train bound for somewhere and one by one they quietly disappear. Not a mystery, but rather a parable about life and death and caring and understanding.

(45) "Let the Rain Settle It," 13 min., c, Franciscan, $15.00. Because a car malfunctions, a father walks to town leaving his son behind with a black family. Uncomfortable at first with the people and the surroundings, the boy learns something about understanding and acceptance.

(46) "Love Me, Love, Me, Love Me," 8 min., c, Contemporary, $12.50. A cartoon about Squidgy Bod, lovable and inept, and Thermus Fortitude, unloved and able. Thermus, hating his condition, takes lessons on how to be loved with hilarious results. A delightful moral ending that mocks every silly moral ever written.

(47) "The Making of a Live TV Show," 26 min., c, Pyramid, $25.00. Behind the scenes as a producer and director prepare for one production number in an Emmy Awards Show. The pace of the film becomes more and more hectic, and the film will illustrate what takes place in the planning and preparation of a TV show.

(48) "The Man Who Had to Sing," 10 min., c, Mass Media, $15.00. A cartoon about the life and death of a man who apparently cannot talk but can only sing an increasingly irritating song. If the song is monotonous, the point is well made.

(49) "Master Kiteman," 12 min., c, Arthur Barr, $15.00. Dinesh Bahadur loves kites and kite flying and believes he can communicate with others and discover about himself through his kites. A unique personality and a unique life solution.

(50) "Matrix," 6 min., c, Pyramid, $10.00. The best of the computer films with graceful squares curving and dancing their way through space. Cerebral more than emotional but beautiful.

(51) "Munro," 9 min., c, Rembrandt, $12.50. A four-year-old boy drafted into the army has trouble getting out because no bureaucracy likes to admit its goofs. A Jules Feiffer Academy Award winner.

(52) "Nahanni," 18 min., c, Contemporary, $15.00. Albert Faille, age 73, sets out on his eighth trip up the Canadian Nahanni River searching for the gold reputedly there at the headwaters. Great film

about man's need to leave a memorial.

(53) "Neighbors," 9 min., c, Contemporary, $12.50. Two neighbors watch a flower bloom on the dividing line between their properties. Driven to possess the flower, they fight and then make war. Norman McLaren's statement about greed and power.

(54) "Night and Fog," 31 min., c and b&w, Contemporary, $30.00. Alain Resnais' statement about man's inhumanity to man. Alternating black and white footage of German concentration camps with color shots of the modern setting of those camps contrast the quiet today and the horror of yesterday. Very strong stuff, but the kind of thing we all need occasionally to remind ourselfs of.

(55) "Note from Above," 2 min., c, Mass Media, $10.00. A series of commandments waft their way down to zealous believers below. The next to last message reads "Thou Shait Kill." No one is around to read the following message, "Last note should be Thou Shalt *Not* Kill. Sorry, my mistake." Satire of zealots and conformity.

(56) "November," 10 min., c, Contemporary, $14.50. Mood piece about the end of the year and the end of life. Somber and often moving shots.

(57) "N.Y., N.Y.," 16 min., c, Pyramid, $20.00. Francis Thompson's visually stunning film about the essence of New York City through the use of different lenses and all sorts of distorted shots.

(58) "An Occurrence at Owl Creek Bridge." 27 min., b&w, Contemporary, $20.00. Ambrose Bierce's short story about the hanging of a Confederate spy is one of the two or three most widely used short films. I know it's overused and I've seen it abused, but it is a great film with shock impact everytime I see it.

(59) "Omega," 13 min., c, Pyramid, $15.00. A colorful but ambigious and sometimes Hollywoodish story about breaking our bonds (from what I'm not sure). Students usually like this better than the teachers.

(60) "One Eyed Men Are Kings," 15 min., c, Contemporary, $25.00. A Frenchman is mistreated by his mother and hated by her dog and ignored by everybody else. Discovering that the world honors and respects the blind, he dons a pair of dark glasses and is accepted and even loved by people, and the truth comes out. The best new film I've seen in several years and a recent Academy Award winner. Incidentally, the dog is one of the best actors I've seen in a long time.

(61) "One Friday," 10 min., c, Counterpoint, $14.00. Gunfire and the sounds and silences of war touch an unnamed town for some unexplained reason. Although everyone apparently has been killed, a two-year-old toddles out to play and discovers one survivor. A little heavy-handed in its message, but still powerful.

(62) "The Parting," 16 min., c, Wombat, ? A man has died, and his family and his neighbors in a small Greek village gather to mourn his death. Quiet and honest and not morbid, the film becomes increasingly effective in establishing a mood.

(63) "Pas de Deux," 14 min., b&w, Learning Corporation, $25.00. Norman McLauren's stroboscopic study of movement and light and shadow and two ballet dancers. An incredibly lovely film.

(64) "People Soup," 13 min., c, Learning Corporation, $15.00. Alan Arkin's study of the imaginations and creations of two young boys who combine all sorts of kitchen ingredients to turn themselves into animals. Fun and imaginative.

(65) "Pigs," 11 min., c, Churchill, ? Pictures of pigs and their mud-holes which forces the viewer to look at something closely, maybe for the first time. Funny and for many of us, a highly anthropomorphic study.

(66) "Post No Bills," 9 min., c, Mass Media, $15.00. A hater of billboards is seen tearing down one of the monstrosities. A policeman comes by, arrests him, and the destroyer is taken before a judge. Afterwards, he is lauded by the mob and then winds up a guest on a night talkshow, smoking a cigarette. The final scene shows a billboard with the hero's picture above the slogan, "Smoke the Rebel's Cigarette." Nice attack on the problem of fighting the establishment without ultimately joining it.

(67) "The Question," 10 min., c, Contemporary, $12.50. In this cartoon, the protagonist suddenly finds a large question mark hovering over him. Questioning what the ? means, he goes to a scientist,

churchman, military officer, and psychiatrist to help him, but no one can until a young lady (and love) appears on the scene.

(68) "The Reason Why," 14 min., c, BFA, $10.00. Two hunters (brilliantly portrayed by Robert Ryan and Eli Wallich) talk about their hunting and then spot a woodchuck in the distance. One hunter takes a shot, kills the animal, and then along with the other hunter tries to figure out why they even considered killing. Nice parallels with war and why man kills anything at any time.

(69) "The Red Balloon," 34 min., c, Audio Brandon, $27.50. A simple tale (with all kinds of metaphorical overtones) of a young French boy who befriends a lonely red balloon only to watch a mob of cruel kids destroy the balloon. One of the most attractive short films ever made and one almost everyone likes.

(70) "Replay," 8 min., c, Contemporary, $15.00. A simple (maybe simplistic) film showing the generation gap and making clear that it is not a new problem. The film pokes gentle fun at the extremists or radicals of the young or the old.

(71) "Rodeo," 20 min., c, Contemporary, $25.00. An effective study of rodeo riders and rodeo clowns and the indifference of the bulls who represent nature. The long shots and the slow motion (nearly freeze shots) of one lonely rodeo rider pitted against one Brahma bull are magnificent.

(72) "The Running, Jumping and Standing Still Film" 11 min., b&w, Pyramid, $15.00. Peter Sellers and many of the people involved in the old British "Goon Show" put on a wacky demonstration of sight gags and English humor. I love the film; many of my students hate it. If you like "Monty Python," you'll like this.

(73) "The Season," 15 min., c, Contemporary, $20.00. A satire on commercialized Christmas showing a Christmas parade, a seller of Christmas trees, and actors who play Santa Claus. There's no need to write an original satire when people like this are only too willing to satirize us by playing themselves. Often nasty and quite funny.

(74) "The Shepherd," 7 min., c, Macmillian, $10.00. A simple shepherd wanders around the big city trying to find work. Failing, he hears a mighty voice from overhead urging him to go into some other work, so he answers the call of destiny and becomes a blacksmith. Nice attack on guidance counselors and cliches.

(75) "The Shooting Gallery," 6 min., c, SIM, $7.00. A solider fires at targets in a shooting gallery. One after another is hit and the targets play out their small roles. Suddenly, he fires at two dancers and both play their normal roles until they break loose of their bonds and float into the air. The soldier shoots them down, flattens them out, and they become targets and nothing else. It's about slavery and freedom and a mechanistic society.

(76) "Silences," 12 min., c, Contemporary, $15.00. Savage portrait of what war does to destroy the best in us. Civilians remove the clothing from dead German soldiers, and two men discover one solider still lives. Although one of the two men abandon the soldier, the other takes him back to his village. The village, still burning from a German attack, now represents horror to the civilian and he beats the soldier to death in a paroxysm of despair and frustration.

(77) "The Sixties," 15 min., b&w/c, Pyramid, $18.00. A Braverman film with many stills about the nature of the 1960's, particularly the violence of the times.

(78) "Skater Dater," 18 min., c, Pyramid, $20.00. A skateboard gang of boys breaks up when one boy enters adolescence and love and young girl enters his life.

(79) "Solo," 15 min., c, Pyramid, $15.00. A hokey incident with a small frog will irritate some viewers, but otherwise this is an exciting picture about mountain climbing with some scenes that still bring gasps from first viewers.

(80) "The Son," 10 min., b&w, Contemporary, $12.50. A farm couple wait for the visit of their son from the city. When he returns, they discover the outside world has made him a man they can hardly recognize. Stark cartooning.

(81) "Sticky My Fingers, Fleet My Feet," 23 min., c, Time-Life, $25.00. A Saturday afternoon touch-football player joins his middle-aged friends in Central Park for another game. The joy of conquest soon ends when a fourteen-year-old boy joins them and proves far and away the best player.

Comedy at its best, satirical, sad commentary on man's values and aims, effective camera work, delightful.

(82) "The Stray," 14 min., c, Franciscan, $15.00. A bus driver takes 13 youngsters to a day at the San Diego Zoo, and one young boy strays away. The bus driver searches and when he finds the lost youngster, everyone has a party. This may sound hokey, but if you see it I'll bet you'll like it as much as I did. The kids are great and the bus driver (you'll recognize him from TV commercials) is totally believable and wonderful.

(83) "Street Musique," 9 min., c, Learning Corporation, $15.00. Ryan Larkin's animations are a series of variations on three street musicians. Starting with simple line drawings, Larkin develops increasingly colorful and complex paintings.

(84) "The Stringbean," 17 min., b&w/c, Contemporary, $17.50. An old and lonely French seamstress plants a stringbean, nurtures it, and then transplants it into a flower bed in a city park only to see it later ripped up by workmen. A study of old age and loneliness beautifully acted.

(85) "Summerplay," 15 min., c, Counterpoint, $16.00. A typical summer day at the beach — lovers walk holding hands and a group of boys dive off a pier. One quite young boy is not quite ready for the diving and on-lookers watch sympathetically or mock him.

(86) "Syrinx" and "Cityscape," 4 min., b&w, Learning Corporation, $10.00. Two short films (on the same reel) by Ryan Larkin, the first the ancient Greek myth. Both are series of charcoal drawings rapidly and lovingly put together and looking like moving drawings more than stills.

(87) "Televisionland," 12 min., b&w/c Pyramid, $15.00. Clips from early TV shows until now yield almost a history of TV and our changing tastes in programs.

(88) "3rd Ave El," 9 min., c, ACI, ? The 3rd Ave El in New York City and we watch one train from morning until night.

(85) "Time Piece," 8 min., c, Contemporary, $17.50. As a man lies in a hospital, reflecting in a series of absurdist flashbacks who and what and why he was and how he got where he did. Wild and wonderful.

(90) "Tomorrow Again," 15 min., b&w, Pyramid, $15.00. An elderly lady lives a sterile and lonely existence. Coming down from her room dressed to kill in a fur cape and all, she expects attention and receives nothing, nothing at all; not even the merest of notices.

(91) "Toys," 7 min., c, Contemporary, $15.00. A group of children look at a wonderful assortment of toys. Suddenly, the children stop moving and the toys move, all toys of war. Soldiers fight, planes drop bombs, napalm hits a solider and he burns, and others die. A parable of war and cruelty and a short film classic.

(92) "21-87," 10 min., b&w, Contemporary, $10.00. Arthur Lipsett's view of life and death and man's inability or unwillingness to learn his own identity or the identity of other human beings. Excellent sound track.

(93) "Two," 9 min., c, Macmillan, $15.00. A parody of Italian movies, particularly the work of Fellini and Atonioni. Two people on a beach play the game of "I am less worthy than you are," and degrade each other.

(94) "Two Men and a Wardrobe," 15 min., b&w, Contemporary, $25.00. Two men rise from the sea carrying a wardrobe chest. They move through town, suffer cruelty and perverseness and pain and scorn, and finally return to the sea. Another Roman Polanski short film.

(95) "Very Nice, Very Nice," 7 min., b&w, Contemporary, $10.00. Arthur Lipsett's commentary on loneliness and misery and death today done through a series of still pictures and an often ironic commentary.

(96) "The Violinist," 8 min., c, Learning Corporation, $10.00. Harry loves to play the violin, but he plays, as one character says, "awful." So Harry goes to a master violinist who urges him to suffer to produce beautiful music, and Harry does suffer and he plays beautifully, only he's also miserable. An Ernest Pintoff satire.

(97) "The Violin Lesson," 10 min., c, Contemporary, $15.00. An old violin teacher apparently has a young pupil who reaks havoc with the violin. Then comes the surprise ending which points up

the contrast between appearance and reality.

(98) "The Wall," 4 min., c, Contemporary, $12.50. A "people-user" sits by an impenetrable wall waiting for someone to come along to break through the wall. Someone does and the "people-user" uses him. Neat commentary on a type of human being.

(99) "Why Man Creates," 25 min., c, Pyramid, $20.00. Maybe the classic of short films — about man's drive to find an outlet for his creativity. The film makes us proud of ourselves and our fellow human beings.

(100) "Windy Day," 9½ min., c, Film Images, $20.00. Two small girls get together on a dull summer day to act out their wishes. Whimsical and funny and an accurate picture of the imaginations of kids in action.

(101) "Zlateh the Goat," 20 min., c, Weston Woods, $25.00. Zlateh is scheduled for slaughter since the furrier and his family need money and Hanukkah is near. The oldest son sets off with Zlateh to the butcher in town, a snowstorm hits, Zlateh saves the boy's life, and all is well. From the Isaac Bashevis Singer short story.

ADDRESSES OF FILM DISTRIBUTORS

ACI Films — 35 W. 45th Street, New York, New York 10036
Arthur Barr — P.O. Box 7-C, 1029 N. Allen Avenue, Pasadena, CA 91104
Audio Brandon — 1619 N. Cherokee, Los Angeles, CA 90028
BFA Educational Media — 2211 Michigan Avenue, Santa Monica, CA 90404
Churchill Films — 622 N. Robertson Blvd., Los Angeles, CA 90069
Contemporary Films — 1714 Stockton Street, San Francisco, CA 94133
Counterpoint Films — 5823 Santa Monica Blvd., Hollywood, CA 90038
Film Images — 1034 Lake Street, Oak Park, Il 60301
Franciscan Communications Center — 1229 S. Santee St., Los Angeles, CA 90015
Learning Corporation of America — 711 5th Avenue, New York, NY 10022
Macmillan — 34 MacQuesten Parkway South, Mount Vernon, NY 10550
Mass Media Associates — 1720 Chouteau Avenue, St. Louis, Missouri 63103
New Line Cinema — 121 University Place, New York, NY 10003
Pyramid — Box 1048, Santa Monica, CA 90406
Rembrandt Film Library — 282 W. 25th Street, New York, NY 10001
SIM Films — Weston Woods, Weston, Conn. 06880
Stanton — 7934 Santa Monica Blvd., Los Angeles, CA 90046
Stuart Reynolds Production — 9465 Wilshire Blvd., Beverly Hills, CA 90212
Time-Life Films — 3435 Wilshire Blvd., Los Angeles, CA 90010
Weston Woods Films — Weston, Conn. 06880
Wombat Productions — 77 Tarrytown Road, White Plains, NY 10607

PART III

CURRICULUM DRAMA

THE CASE FOR EDUCATIONAL DRAMA: A KEY TO KNOWING

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What Is Educational Drama?

Perhaps all teachers must define educational drama to suit their own needs and teaching situations. For our purposes here, Dorothy Heathcote's definition of the term will serve: "Anything which involves persons in active role-taking situations in which attitudes, not characters, are the chief concern, lived at life-rate (i.e., discovery *at this moment,* not memory based) and obeying the natural laws of the medium."[1] Educational drama may result in the production of a play for an audience, but generally it will not.

Exercises involving movement and encouraging an awakening of the students' senses, pantomime, role playing, improvisation: these are essential activities of educational drama. The key to using educational drama successfully and effectively is the active involvement of every participant in a process which demands creative invention, interpretation, coping with situations as they arise, and bringing to the fore the collective knowledge and ingenuity of all the participants — including the teacher — in order to produce an effective and convincing end result in the form of something dramatic. However, a more important end result is that which has to do with the emerging attitudes and insights revealed to the participants as they come to know themselves better and by the participants as they come to project their inherent attitudes and insights to others through the medium of drama.

What Does Educational Drama Involve?

On one level, the above question can be answered with a single term: risk-taking. At its best, educational drama will take its own form and the really confident teacher will not know in advance of meeting with a class whether the drama will be set in the past, present, or future, at home or in a foreign country, on a farm or in a factory, in time of peace or in time of war. The teacher experienced in the use of the medium will leave the decisions to students, for decision-making, or, as Heathcote calls it, *decision-taking,* "is an important educational experience and one means of ensuring involvement. Group decision-taking is not easy but there is nothing quite so revealing of either the needs or resources of any community as making this demand."[2]

Teachers initially embarking upon activities involving educational drama need to make certain self-assessments before they can know where they might begin. They need to ask and answer such questions as, "How much noise can I permit before I risk disturbing other classes in the school?" "Can I get my class back to order easily and quickly if this becomes necessary?" "Does disorder (physical chaos) in the classroom unnerve me?" "To what extent can I relinquish my authority over the class in terms of discipline and planning?" "Do I require physical distance between myself and my students?" "Do my students require and expect physical distance between themselves and me?" "Do I feel able to handle 25-30 students in an informal situation or can I better handle five or six groups of five students each in such a context?" "Do I have any stereotyped views about my students which I must work to overcome?" "How far do I trust my students?"

In thinking through such questions, teachers will come to know themselves better than they previously have. Many of them will find that although they are warm, open, and devoted to the principle of student involvement, they cannot function comfortably outside a context in which they are the decision-makers and planners. In essence, these teachers have not yet come to the point of trusting their students to function responsibly and effectively at the decision-making level — and they may have good cause for their reservations. Nevertheless, it is most important for them to know that they have these reservations, else they may in good conscience embark on an activity which they cannot see through to a satisfactory conclusion, panicking when the noise level or degree of mess in the room becomes higher than their ability to tolerate it and calling off the activity somewhere in midstream, possibly scolding or berating their students in the process, and by so doing, building barriers rather than bridges between themselves and their kids.

As a guiding principle, one should remember that teachers cannot teach well in situations which make them uncomfortable. Their discomfiture will be felt by their students immediately and classroom tension will result. Therefore, good teachers will know the limits of their own sense of security and will on the one hand remain within these limits while on the other hand work to extend them. But the limits can be extended only after they have been defined.

Teachers also need to develop skill in sensing what will work best for their younsters. Each class is different and the dynamics of any group must be assessed if optimal results are to be achieved in the learning situation.

Where to Start

If one is dealing with young children, probably between the ages of 3 and 8, drama of the sort which we are discussing here is already a natural form of expression and communication with them. These youngsters are experts at make-believe and improvisation. The teacher would be wasting time in using warm-up activities with them, because warm-up activities are designed to help wipe away inhibitions, and younger children, when left to themselves, are remarkably uninhibited. The teacher can plunge directly into types of improvisation and must guard only against building inhibitions in the youngsters.

For example, in her film "Dorothy Heathcote Talks to Teachers," Mrs. Heathcote deals with the situation of the smallest boy in the class who wants to play the monster. Obviously, this diminutive lad would evoke only laughter if he appeared as the monster, yet his desire is sincere and, psychologically, wholly understandable. The problem then becomes, "How can the tiniest boy in the class play the monster convincingly?" Some teachers would respond to this question, "He can't!" But Heathcote, realizing that she cannot depend upon the visual image of a monster if the lad is to have his wish, asks the child how loudly he can roar. Having then determined that he can be convincing in an auditory way, she hides him behind a wall, and fearsome roars quite believably frighten the other participants in the drama. Similarly in "Three Looms Waiting" there is a sequence in which Heathcote is working with an adolescent who is to play a British captive in a German Prisoner-of-war camp. She tells him that he must have his background straight, and she begins to grill him: "Do you have a mother?" "What does your father do?" "Where in London?" He responds, "Coventry," and Heathcote goes right on with more questions.

When asked in the analysis of this session why she did not tell the youngster that Coventry is not a part of London, she responded, "I don't give a damn where Coventry is!" The important thing at this point is that the youngster is being involved emotionally in an experience. Heathcote is not teaching a geography lesson here, but rather is helping an adolescent to know what it feels like to be a prisoner in a foreign land. All too often teachers lose sight of what it is they are attempting to teach at a given moment, and they branch off into an area which, within the existing learning context, is irrelevant. A typical example of this occurs in a situation in which a teacher is trying to get disabled readers to enjoy reading. If a student in such a situation asks the teacher the meaning of a word that he has encountered in the reading, the worse thing the teacher can do is send the child to the

dictionary to look the word up. The child wants to go on with his reading, and this is exactly what the teacher should be hoping for. If the teacher supplies the definition, the kid can go on reading. If, instead, the kid goes to the dictionary, he may look up the word, come back, have trouble finding his place, and just stop reading.

When teachers are working with older students, it may be necessary for them to use exercises which will help students to loosen up, to shed some of their inhibitions. Students often profit greatly by initial movement exercises at this point. Charles Duke writes, "In terms of movement, if possible students should be working all at the same time in the beginning, lessening the chance for inhibition."[3] Duke goes on to suggest that mirroring exercises are useful at this point: pairs of students face each other, one being the actor, the other being the mirrored image replicating actions in reverse. At this level, it is also useful to read poetry or to play music and invite students to respond physically to what they hear. From this the students might progress to more specific and directed movement activities: "you are a seed in the earth, you are beginning to sprout, and now to grow above the earth, and now to form leaves, and now buds, and now flowers that come slowly into full bloom."

Activities of this sort will awaken inhibited students to the power of movement as a form of expression and will pave the way for them to the practice of pantomime, some of which can be presented appealingly to the class in the form of charades. However, group miming at this point will also prove useful. If a group shows inhibitions, its members must first become aware of their own bodies and must learn to use their bodies expressively without dependence upon words for communication.

Some teachers, insecure at the thought of moving directly into improvisation, will find that movement exercises and mime will help to build their own confidence in their ability to deal with situations which progressively become more student-centered than teacher-centered. If teachers can make an honest and realistic assessment of their own limitations in approaching educational drama, they can probably plot out the progression by which they can most securely move toward improvisation. In making self-assessments, there is no need for teachers to make value judgments about themselves; they should merely recognize elements in teaching situations which make them feel insecure and work toward coping intelligently with such elements. In this way, they will eventually broaden the range of what they are able to deal with comfortably and effectively in the classroom.

Role Playing

Teachers new to educational drama may find that the step between pantomime and total improvisation is too large for them to take easily. Such teachers should consider taking an intermediate step by engaging their students in role playing. In such an instance, five or six students may be assigned specific roles and presented with a situation which they are to act out, each student keeping as much as possible consistency with the assigned role. The class would watch as the role playing situation is enacted. In such an instance, the situation should not run for more than eight or ten minutes. It should be followed by discussion and then by another enactment of the situation by another group of students. The danger here is that the students who form the audience may arouse inhibitions in the students doing the acting. For this reason, I would prefer to work in role playing situations in which every student in the class is assigned a role and in which the situation is presented in such a way that it can include 20-30 people.

In order to include this many people, one sould consider the possibility of using prison scenes, slave situations, situations involving people on a train or a bus or an airplane, people in a market, people in a factory, people at a meeting, people in an air raid shelter. Dramatic tension can be built quite quickly within such situations and the ensuing dialogue will begin to flow naturally and smoothly. In such a situation, the teacher might wish to give each actor an individual character ("You are 23 years old, married, a student of law, 6 months pregnant") or give some students

individual characters and designate the rest collectively as "slaves," "fellow workers," "travelers on the same airplane," etc. leaving them to devise their own characters. Teachers who have worked with simulation games may use some of the techniques of such games as a basis for role-played improvisations.

Student-Generated Improvisations

When used well, improvisation devised and enacted by students can yield the highest rewards of any activity associated with educational drama. At its best, such activity comes from the students and the teacher remains in the background, perhaps being invited to be a character in the drama, perhaps not. In such an activity, students are at the center, devising, composing, assigning roles, deciding how to use available space, finding props, and assuming responsibility for doing or making a drama, something quite different from acting out a play or dramatizing a story.

In such a context, student involvement becomes so high that the teacher may indeed be left out and function only as a gratified spectator. Students will speak — indeed, yell — without raising their hands, and so must it be. They may swear at each other, but this is not the time that the teacher can step into the activity and give a lesson on not saying "hell" or "damn" in school. The total situation must have reality and verisimilitude for the students if it is to work. If any authority figure jumps into the midst of the activity and says something teacherish, the moment may well be destroyed. It is for this reason that most junior high school, middle school, or senior high school teachers will need to work up to improvisation with their students, making sure that before they set the students loose, the kids have come to an awareness of what their social responsibilities are within the school setting.

And in essence, what is education if not a process of leading students to assuming roles of greater responsibility? Creative activity in educational drama can lead students of all shapes, sizes, abilities, and persuasions along a step-by-step progression toward this end. Responsibility will grow gradually in youngsters as they come to have an increasing voice in their own educational planning, as they come to have a stake in the management of their learning activities. The truly effective teacher will allow and plan for gradually increasing degrees of freedom within the structure of the classroom and the school, leading younsters as far as possible toward the ultimate assuming of personal responsibility for what happens in their classrooms, in their school, and in their lives.

Educational Drama and the Basics

At a time when educators and the public are much concerned with the teaching of basic skills, I would call for a return to the real basics, those that have to do with human development, self-esteem, and knowledge of one's self. The Socratic imperative, "Know thyself," may be ignored as we rush to find the "new" grammar that will work with kids, as we computerize criticism into learning activity packets. But often we lose sight of the client as we follow our mechanistic courses toward improving the quality of education. At the heart of it all, often lost in the shuffle and ignored by the shufflers, is one kid trying to find out where he is, who he is, how he fits into his society, what he can do, how he can best do it, and what it takes to grow up. Educational drama can speak to his most basic needs.

This is not to say that educational drama ignores the other basics. It can indeed enliven the teaching of everything that is basic. Denny T. Wolfe, Jr. has detailed some of the basic academic and behavorial skills which grew out of a session with Dorothy Heathcote held in North Carolina in 1975. He includes, "(1) newspaper reading and reporting; (2) values clarification; (3) intercultural exploration; (4) vocabulary development; (5) self-awareness and self-expression; (6) creative and critical thinking; (7) importance of cooperative effort; (8) self-discipline; (9) perceiving implications and drawing inferences; (10) following directions; (11) decision making; (12) importance of making commitments and accepting responsibility; (13) developing community concern; (14) importance of clear and effective articulation; (15) listening; [and] (16) conceptualizing."[4] One might add to these such skills as writing, spelling, punctuation, planning, and organizing, for educational drama

regularly moves into areas requiring writing, note-taking, analyzing, and outlining. And this writing is engaged in enthusiastically for it is written of necessity rather than writing in order to meet the arbitrary requirements of an assignment.

Nothing is more basic to the spirit of education or to the essence of human dignity than self-realization. As Frank Lloyd Wright built "not to the size of man, but to the size of the spirit of man," so must far-sighted educators build to the size of man's spirit. Educational drama is perhaps an important initial step in this building process.

FOOTNOTES

[1]"Drama and Education: Subject or System?" in Nigel Dodd and Winifred Hickson, eds., *Drama and Theatre in Education,* London: Heinemann, 1971, p. 43.

[2]*Ibid.*, p. 48.

[3]"Drama," in R. Baird Shuman, ed., *Creative Approaches to the Teaching of English: Secondary,* Itasca, Ill.: F. E. Peacock Publishers, 1974, p. 93.

[4]"Creative Dramatics as a Tool for Learning," *North Carolina Education,* 6 (November 1975), p. 15.

READERS' THEATRE

Martha Nell Hardy
University of North Carolina
Chapel Hill, North Carolina 27514

I. OBJECTIVES

- To develop reading skills
- To develop self-confidence
- To develop an appreciation of literature and its structure
- To learn more about fellow human beings and their interrelationships

II. TYPE AND DESCRIPTION OF PROJECT

The project is the preparation and presentation in readers' theatre format of a children's story to be read by elementary school students to an audience of their peers. It is not recommended that a performance be presented to the general public since this makes for a threatening situation for young pupils and makes the performance itself of primary importance.

III. PROCEDURE

The Teacher and Students

- Read and discuss a story (structure, literary values, characterization)
- Exchange ideas and experiences concerning different types of people and their relationships to each other
- Role play the various roles in a story, changing parts often
- Create a drama based on the plot and characters of a story
- Assign parts — separate reader for each character; narration by one or two students
- Rehearse the presentation, paying attention to clarification of literary values, characterization, and plot structure
- Improve reading and speaking skills during rehearsal
- Present the reading to other students of similar age

IV. EVALUATION

Following the production, students and teacher discuss the project, sharing what they perceive as the rewards and discussing possibilities of using the skills learned for future projects.

CHORAL SPEAKING

Patsy M. Clarke
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Asheville, North Carolina 28804

I. OBJECTIVES

- To take part individually and collectively in an oral, dramatic experience
- To develop speech skills, such as improved articulation, effective projection of the speaking voice, and pitch variety
- To experience literature as a reflection of life rather than sterile words
- To develop a framework of action which requires no special funds, no special physical facilities, and still offers a result which can be shared with others
- To develop confidence and accomplishment through overcoming natural inhibitions and so-called "stage fright"

II. TYPE AND DESCRIPTION OF PROJECT

Students perform a variety of choral speaking activities before a peer group. Literature is selected which is both dramatic and comic, but which achieves serious speech purposes for the students. The director selects and interprets the works by a method very similar to a musical orchestration thus heightening audience enjoyment and appreciation.

III. PROCEDURE

A. The Teacher

- Selects a program of poetry and prose which could be effectively performed in Choral Speech. The following selections comprise a good sample program, each offering special benefit to the project.
  - "Peter Piper" (the limerick)
  - "Grass"-Carl Sandburg
  - "The Panther"
  - "The Praying Mantis"
  - "The Abominable Snowman"-Ogden Nash
  - "There Will Come Soft Rains"-Sarah Teasdale
  - "Nancy Hanks"-Rosemary Carr Benet
  - "Cool Tombs"-Carl Sandburg
  - "The Touch of the Master's Hand"-Myra Brooks Welch
  - *Ferdinand the Bull*-Munro Leaf
- Sets a date for performance before a peer group before initiating the project
- Involves the entire class as participants
- Selects literature which is dramatic and comic, but which achieves a serious speech purpose. For example, the nonsense limerick known as "Peter Piper" offers development of skill in tongue and lip agility, breath control and pace, as well as presenting fun for fun's sake. Sarah Teasdale's poem "There Will Come Soft Rains" presents the challenge of making a purely descriptive poem come alive through vocal variety.

- Directs the interpretation of each selection. Group voices of a similar quality (light, dark, thin, full), assign special lines to alternate groups or soloists always keeping in mind the effect of the whole. Here is a sample using Carl Sandburg's "Grass."
  Female Voices: Pile the bodies high at Austerlitz and Waterloo.
  Dark (Male & Female): Shovel them under and let me work — I am the grass: I cover all.
  Male: And pile them high at Gettysburg. And pile them high at Ypres and Verdun.
  Dark (Male & Female): Shovel them under and let me work.
  Female: Two years, ten years, and passengers ask the conductor:
  What place is this?
  Where are we now?
  Dark (Male): I am the grass. Let me work.
- Includes unified facial and body movement. For example, in the performance of Munro Leaf's *Ferdinand the Bull* where the line reads, "he liked to sit just quietly and smell the flowers" substitute an exaggerated sniffing noise, moving the head upward from left to right in place of speaking the word "smell."
- Demonstrates energy, vitality, and enthusiasm for the project.
- Is willing to demonstrate vocally and physically passages within the selection
- Drills students on any part of the performance needing practice. This type of drill is not dull because of its totality of involvement: vocal, physical and mental.

B. The Students

- Involve themselves in expressing the selected literature
- Create new and interesting ways to express the ideas and feelings in each selection
- Practice troublesome passages
- Perform for peer groups

IV. EVALUATION

The major evaluation comes from the response of the audience to the performance. However, growth of student confidence and poise in performance is noted as an actual skill in choral speaking.

PANTOMIME

Lesley Hunt
North Carolina School of the Arts
Winston-Salem, North Carolina

I. OBJECTIVES

- To heighten awareness
- To enrich the imagination
- To develop sensitivity and selectivity towards life's qualities
- To stimulate the ability to criticize creatively
- To accept criticism through the use of occupational mime (in both silence and sound)

II. TYPE AND DESCRIPTION OF PROJECT

Pantomime scenes from life: A picnic on the beach
An accident
At the hospital
In the courtroom
Arrival of a spacecraft
Receiving an award from the president

The above suggestions cover approximately twelve class periods and lead from one into the next. The details of each scene must be listed, and the six major questions to be answered are *Who, What, When, Where, Why,* and *How.* Students develop miming situations based upon scenes from life.

III. PROCEDURE

A. The Teacher

- Plans in detail the overall objectives of each class, and yet remains flexible, so that the ideas that come from the students can be used and perhaps even change the course of the project
- Shows films on mime — e.g., "Mime Over Matter," Ladislav Fialka
- Gives each child an object to mime
- Instructs students to start with their eyes closed, mime the object, and then do it again with their eyes open
- Talks about and creatively criticizes their work with suggestions from them on how to improve their precision of miming.
- Knows the size and weight of handling objects
- Divides the class time into three sections: (1) Exercises (2) Creative mime scenes (3) Discussion, critiques, and planning.
- Circles the chairs so that everyone is clearly visible
- Establishes the existence of an object(s) through mime as students observe closely (e.g., Open an imaginary drawer, pull out a spool of thead and a needle, thread the needle, knot the thread, and pass the imaginary needle and thread to a student.)

B. The Students

- Accept in turn the imaginary object and use it
- Manipulate space with the hands so that the object appears to exist (e.g., With a needle and/or thread a student can sew a button on a coat, pierce ears, carve a tatoo, pop a balloon, clean teeth, string beads, etc.)

IV. EVALUATION

Evaluation can take the form of a group discussion led by the teacher. Questions like the following should elicit thoughtful responses from the students: 1) Has this activity given you a beginning understanding of mime? 2) Have you discovered that everyone can do it? 3) What are the different ways the object was used? 4) Do you see creative and divergent thinking?

5) How many of you found that it was fun to participate and that you feel better about becoming part of a group?

PLAYWRITING AND PRODUCTION

Alice O. Hattem
Williamston Junior High School
Williamston, North Carolina

I. OBJECTIVES

- To give students an opportunity to express themselves actively and creatively
- To have students experience other points of view through drama
- To allow students to express emotions
- To develop skills in:
  - Organizing and working in groups,
  - Reading orally and speaking,
  - Writing dialogue
- To develop an appreciation for drama

II. TYPE AND DESCRIPTION OF PROJECT

Producing a play is usually an outgrowth of some learning activity in history or literature. Therefore, the concern is with acquiring attitudes and skills rather than having a professional, finished product.

III. PROCEDURE

A. The Teacher

- Presents or elicits a general idea or theme
- Holds a class discussion to get specific ideas from students
- Helps the students divide into groups or committees
- Supervises practice and group work
- Evaluates

B. The Students

- Select a theme
- Share ideas in a class discussion
- Divide into committees to complete the necessary work
  - Write dialogue
  - Choreograph (if applicable)
  - Construct scenery

- Supervise lighting and sound
- Supervise costuming and make-up
- Direct (there may be one student director and/or stage manager)
- Hold try-outs (usually with classmates to help judge)

- Begin practice with committees working as necessary
- Produce the play

IV. EVALUATION

Evaluate in light of accomplished objectives rather than a polished end-product. Plans could be made with a high school photography class to have the play filmed.

IMPROVISATION

Joan L. Tetel
Chapel Hill/Carrboro City Schools
Chapel Hill, North Carolina

I. OBJECTIVES

- To explore improvisation (spontaneous drama) as a dramatic art form
- To gain skills in the use of improvisation in order to enhance one's own self-expression, creativity, and ability to communicate verbally and non-verbally

II. TYPE AND DESCRIPTION OF PROJECT

"Bus Station" offers a format for introducing open-ended dialogue for any number of students (perferably those who have already had exposure to mime).

Members of the class sit in a semi-circle. Several straight-back chairs are arranged near the open end of the circle. They will serve as chairs in a waiting room at a bus station.

Students create a situation in which they assume roles and interact (verbally and non-verbally) without a script. There is an opportunity for students to "flesh out" their roles, enter them, believe in them, and move through the beginning, middle, and conclusion as they acquire a feeling for the nature and essence of drama through improvisation.

Several students assume roles of bus passengers who are strangers to one another. They have in common only the fact that they are waiting for a Trailways bus which has been delayed in a snowstorm. It is late at night, and the station is in a run-down part of town. The passengers have no choice but to wait together and to pass the time with talk. They may begin to reveal many things about themselves, since they know it is "safe" to do so. Once their journeys continue, they can go their separate ways and interact again.

III. PROCEDURE

A. The Teacher

- Introduces the activity with discussion which leads the students to understand the nature of improvisation as an acting form without script. With exposure first to mime, the addition of dialogue then becomes the next step in a logical developmental sequence.
- Helps students to "set the scene" and flesh out the characters
- He or she introduces discussion about bus stations, waiting rooms, and asks questions that elicit the responses needed to describe and establish the poorly lit, somewhat grimy waiting room as they arrange chairs, decide on the number of passengers and who they are to be. Example: an old woman, arthritic, poor, alone, traveling south to see her son and his family. She has not seen them in six years. Perhaps she is anxious, fearful, eager.
- Calls for volunteers to assume the roles
- Encourages students to negate themselves, step in their roles and "believe" in them

B. The Students

- Discuss the nature of bus stations, kinds and varieties of people who might be traveling by bus, select characters and "flesh them out"
- Students who volunteer to assume roles must "negate" themselves, step into the roles and believe in them
- Play out the improvisation from beginning, through middle, to conclusion

IV. EVALUATION

Evaluation should be handled in the format of group discussion facilitated by the teacher who may ask the following questions:

- Did the characters project credibility with their nonverbal communication?
- Did the dialogue seem natural?
- Did the characters interact and respond to one another in such a way that the skit moved forward?
- Were the timing and tempo natural and appropriate to the setting and mood?
- Have you begun to develop a more comfortable feeling about spontaneous dialogue?

MUSICAL COMEDY — WRITING AND PRODUCING

Don Nance
Mt. Airy High School
Mt. Airy, North Carolina

I. OBJECTIVES

- To make use of students' creative talents, including creative writing, singing, acting, dancing, lyric and musical composition, and costuming
- To gather information needed for the creation of a character and to use this information creatively through improvisation for the writing of a musical play
- To perform the finished product before local audiences and in statewide drama competition
- To achieve the satisfaction of having written and performed an original production
- To generate enthusiasm for the drama program and to build confidence in improvisational techniques

II. TYPE AND DESCRIPTION OF PROJECT

The project is to write a musical comedy based loosely on real facts concerning Adolph Hitler and, musically and choreographically, to use the types of songs and dances, costumes, and jargon of the 1950's.

III. PROCEDURE

A. The Teacher

- Capitalizes on the nostalgic interest in the 1940's and 1950's to write a thirty minute musical play about Hitler
- Asks the students to imagine Hitler in Elvis-type attire and his woman in pony-tails
- Assigns each student to research some aspect needed for the production (dress, hair styles, sayings and language in general, Hitler's private and public life, musical styles, popular happenings of the times)
- Discusses all of the research
- Discusses possibilities for improvisations
- Discusses numerous possibilities of how to write an entertaining, creative, aesthetically pleasing play

B. The Students

- Do research on some aspect of the production
- Participate in improvisations based on the research
- Cooperatively write the play after much experimenting with improvisations which include dance and music
- Present the play to an outside group

IV. EVALUATION

Nearly $1,200 was raised from civic groups and performances to help finance a trip to Cincinnati to compete in the Southeastern Theater High School Festival. Three of the six awards were won by the group, including best show. Pride in the program, in the school, and in the students was most rewarding.

PLAYWRITING AND PRODUCTION

Iris W. Watkins
Burgaw Elementary School
Burgaw, North Carolina 28425

I. OBJECTIVES

- To gain a sense of reality by dramatizing a play
- To relate Haloween and "The Witch's Chant" to each other
- To correlate music, art, and reading
- To write creatively (cartoons, commercials, poems)
- To use sequence, demonstrate pantomime, and participate in oral activities using materials at hand
- To perform "The Witch's Chant"

II. TYPE AND DESCRIPTION OF PROJECT

This particular project involves the production of "The Witch's Chant," which is taken from *Macbeth.* In addition, student-written commercials and songs accompanied the actual play, somewhat in TV drama style. The play was adapted to allow for choral reading and pantomime.

III. PROCEDURE

A. The Teacher

- Discusses eerie and supernatural happening with the students
- Relates the resulting ideas to Halloween through appropriate songs and poems
- Helps the students create commercials and songs (poems) which depict the Halloween spirit
- Adapts the play "The Witch's Chant" to the use of the students, employing choral readings and pantomime, costuming, and appropriate props
- Directs the presentation of the play and the original commercials and poems

B. The Students

- Become involved in and committed to the work
- Bring in pictures, objects, ideas
- Write about the scenes and plan the scenes' development
- Mime the scenes
- Discuss the expression of emotions in the scenes
- Bring in observations of life to build scenes around

IV. EVALUATION

The work should be evaluated for its precision of detail and believability — always with the view of positive improvement.

ROLE-PLAYING

Linda B. Brown
Surry Central High School
Dobson, North Carolina 27017

I. OBJECTIVES

- To become familiar with a classic work of literature
- To visualize the action of the story
- To communicate without using words
- To participate in a cooperative classroom assignment
- To develop comprehension of a story

II. TYPE AND DESCRIPTION OF PROJECT

All students in the classroom act out or dramatize a story, "Rapunzel." The teacher serves as narrator and uses the entire classroom as the "world" in which the story occurs. Various students are selected to play the seven major roles in the story: the man, his wife, the witch, Rapunzel, the King's son, and Rapunzel's twin children — a boy and a girl. Other children form the "walls" to divide the world into the four major areas of action. The story is acted out more than once enabling more students to interpret the major roles.

1st Section	2nd Section	3rd Section	4th Section
MAN AND WIFE	CHAIR	WITCH	CHAIR

III. PROCEDURE

A. The Teacher

- Gives a brief description followed by a demonstration of how one can communicate without the use of words. Examples: blowing up a balloon, fanning oneself because of heat, eating an ice cream cone, being angry about something
- Asks specific students to communicate certain actions or emotions. The teacher might suggest the first one and then give the students an opportunity to think and communicate ones of their own
- Tells them that seeing stories often helps people to understand them better
- Explains that they are going to participate in a story called "Rapunzel" which is from a very important book called *Grimm's Fairy Tales*
- Assigns parts the first time
- Emphasizes that each student must do his part if others are going to be able to "see" the action of the story

B. The Students

- Take the place that has been assigned in the classroom. The students who are parts of the "walls" will sit on the floor facing inward toward the area of the action. The man and his wife will be in the first section. A chair will be placed in the "wall" between the first and second sections, the witch will be in the second section, a chair will be placed in the center of the third section, and the fourth section (the desert section) will be vacant. The King's son and the twin-children will not be in any of the four playing areas when the story begins.
- Listen carefully as the teacher begins reading the story. Through actions, try to get others to *see* what the words are saying.

IV. EVALUATION

Go through the story again (using different students in the major roles) without having the teacher read the story. Do it entirely by using actions to determine if the students remember all the major parts of the story.

Again using different students in the major roles, act out the story and let one person tell, in his own words, what is happening in the first area, another student tell what is happening in the second area, another tell what is happening in the third area, and another tell what is happening in the fourth area.

Divide into groups and let the students choose nursery rhymes to act out. Let the other students guess what each group did after the presentation is complete.

ROLE-PLAYING

Joan L. Tetel
Chapel Hill/Carrboro City Schools
Chapel Hill, North Carolina

I. OBJECTIVES

- To explore role-playing as a viable method for sharing and coping with problems common to the members of the group
- To gain skills in the use of role-playing techniques in order to improve self-concept and to develop more positive attitudes toward school, home, and peers
- To utilize the role-playing process as a means of problem-solving and finding viable alternative solutions

II. TYPE AND DESCRIPTION OF PROJECT

A. Purpose: To create a problem situation which stimulates reality and allows students to assume roles and to "try out" problem-solving behaviors.

B. Setting: Members of the class sit in a semi-circle. The open end of the circle provides the area for performing, in addition to any other part of the circle.

C. Description: Parent-child conflict: Household chores. The child has not performed the household chores for which he/she is responsible. (This conflict can be applied to any age group of children: six year olds may be responsible for picking up their toys, fourteen year olds for cleaning the kitchen, etc.) The group arrives at agreement about the nature of chores not done; they play out a scene "the way it is" at home, with child's refusal to cooperate and with situation ending in argument or punishment.

III. PROCEDURE

A. The Teacher

- Discussion — Through discussion, the teacher establishes necessity for agreement about household chores, nature of chores students are responsible for at home, attitudes about them, problems and conflicts that arise when chores are not performed, reasons why chores do not get done, reactions of parents.

- Setting Up The Role-Playing — Teacher helps students imagine the home setting, instructs the audience to watch and listen attentively and to be prepared to evaluate the credibility of the scene and the outcome.
- Selection of Students — The teacher asks for volunteers to play roles of parents, child, perhaps of siblings.

- Discussion — After the first role-play, the teacher leads a discussion about the scene and asks questions which facilitate finding alternative solutions to the problem, which lead to trying the role-playing again.

B. The Students

- Discussion — Students share their feelings and attitudes about household chores and the forms disagreements take at home.
- Role-Playing — Several students assume roles, play out the scene uninterrupted until it reaches its conclusion. (There is no time limit. A scene might last one minute or thirty minutes.) Students arrive for credibility. They must believe in their roles while they are role-playing.
- Discussion - Members of the group who have served as the audience analyze the interactions and outcome. Students who have assumed the roles share their feelings and the attitudes they experienced during the role-play. With the teacher as facilitator, they discuss alternative solutions to problem and try the scene again, probably with different students assuming roles. The group may elect to perform one role-play or many more on the same topic.

IV. EVALUATION

Evaluation should be handled in the format of group discussion facilitated by the teacher who may ask the following questions:

1. Was the role-playing credible?
2. Did you find a larger variety of appropriate alternative solutions to the problem?
3. Did the role-playing help you understand the way parents feel, as well as how their children feel?
4. Did you find that when we share our experiences openly and work together toward more appropriate solutions through role-playing, we all profit from it?

The long-range evaluation can only come when students begin to demonstrate by their behavior that they feel better about themselves, school, and home.

CHORAL SPEAKING

Vivian H. Lowe
North Surry High School
Mount Airy, North Carolina 27030

I. OBJECTIVES

- To improve oral reading skills
- To improve pronunciation and enunciation

- To develop skills of cooperating with others
- To increase knowledge and understanding of worthwhile literature and of the writers who produced that literature
- To correlate art and drama through choral reading

II. TYPE AND DESCRIPTION OF PROJECT

A choral reading is to be used to stimulate a classroom drama. First, the class will read "The Highwayman" by Alfred Noyes. A sampling from Read Together 8 might be used, or the entire poem might be read. After the class is satisfied with their choral reading, a situation is set up where the people of the village collect to discuss the events of the previous night when Bess was killed. Children will be allowed to develop their drama spontaneously. The class might be divided into two or three groups to create separate dramatic interpretations.

In this bicentennial year the choral reading might be a group of poems, for example "Columbus" by Joaquin Miller, "Abraham Lincoln Walks at Midnight" by Vachel Lindsay, and "Thomas Jefferson" by Rosemary and Stephen Vincent Benet. Again, the choral readings will continue until the children feel satisfied with their reading. The pupils will select three members of the class and dress them as these three men out of American history. This must be a united class effort. Everybody participates in getting together the costumes. Assignments may take the form of a tall hat for Lincoln, a replica of the Declaration of Independence and a powdered wig for Jefferson, and a spy glass for Columbus. Some students have the task of making the bow of the ship on which Columbus stood. They could dress the Indians that Columbus found in the new world. The students might do the Gettysburg Address in unison on the day they dress Lincoln. There is an endless number of ways to involve all the class, limited only by the imagination of the teacher and/or the students

A third project suggests itself with the reading of lyric poetry. The choral reading would be William Wordsworth's "The Daffodils." The students would read this one until they could do it from memory. Then they would produce a bulletin board on which "A host of golden daffodils . . . fluttering and dancing in the breeze . . . stretch in never-ending line." Each student will make a given number of daffodils which will be stapled to the bulletin board. This will be done in a method which leaves the heads free to dance. Each row will cover the bottom of the previous row until a row of grass, at the bottom of the bulletin board, covers the ends of the daffodils.

III. PROCEDURE

A. The Teacher

- Explain the idea and the purpose of "choral reading" (dramatic reading in unison)
- Participate in choral reading; then let only the students read
- Lead a discussion to create a dramatization of the material read
- Assist students in making all preparations for the dramatization
- Help the drama along when necessary

B. The Students

- Listen to understand the idea of choral reading
- Participate in choral reading

- Work cooperatively with all class members on dramatization
- Fulfill all agreed upon individual and group responsibilities

IV. EVALUATION

This is not the kind of project which can be tested *per se.* The evaluation will be in the pleasure which the children derive from doing the activities. Other teachers and/or other classes might be asked to judge the learning effect of the project on the students.

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PART IV

NEW DIRECTIONS FOR ACTION LEARNING

THE CASE FOR ACTION LEARNING (OR, NEW PATHS TO THE BASICS OF ENGLISH)

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At a time when teachers are having to answer to the chant of "Back to the Basics," which rises from pop journalists, concerned parents groups, school boards, and even insightful educational leaders, they must have powerful, convincing arguments for setting upon a course which seems new, uncertain and even frivolous. Action Learning is such a new path; like Frost's path it diverges, it is the less trodden way. But unlike Frost's chosen path, it will not be one in which "way leads on to way"; this new path can lead us even more effectively to the basic, fundamental objectives of English instruction.

Because Action Learning embraces the notion of an interaction between physical vitality and mental development, it excels as a means for attaining fundamental goals of the English Curriculum. A casual glance at the list of suggested modes of instruction — Simulation, Film Making, Interviewing, Game Making, Class Play Writing, Magazine Production and others — clearly suggests that these Action Learning models carry within their structures qualities which make them necessarily rich in three learning essentials:

1. Motivation and Appeal
2. Cognitive Growth and Attitude Enrichment
3. Language Skills and Content Mastery

The first of these three essentials is admittedly not content centered, but all of us must concede to the wisdom of the apochraphal Mule Psychologist who knew that before he could impart any of his great store of knowledge he would have to "get the critter's attention" with his huge sledge hammer.* Action Learning is an effective route to the basics because it also has a sledge hammer effect on kids. But its force does not knock their brains out; instead it stirs them up. The learning models contained in these pages have that positive effect because they burst the psychological bubbles that encompass large numbers of students in our classrooms. Until their private worlds are penetrated by an outside vision, no full learning can take place. Students too often remain comfortable and unavailable to the challenge of learning by maintaining a view of the classroom as a battleground, where the teacher's school-world is always at odds with the student's real-world (the nine to five work world). But in these Action Learning models, when this artificial barrier is demolished, the bubble is burst and reality comes flooding through. Therefore, students can't shrug their shoulders quite so readily.

Another factor which adds credibility and punch to this process is the new dimension of reward that is intrinsic to it. Jerome Bruner speaks of three kinds of rewards which can arise out of any learning: those which are *intrinsic* (the joy and excitement of discovery); those which are

*anyone unable to capture this thinnly veiled allusion need only to ask any oldtimer.

competence centered (satisfaction in the pure mastery of a skill or process); those which are *extrinsic* (the warmth generated by recognition from the world out there). The final kind of reward has probably been too much at the center of performance in school, although it cannot be denied and should not be discarded in our effort to concentrate on the other two. With Action Learning all three of these rewards are at work in a new and exciting way, generating ever better performances from an increasingly wider segment of our classrooms:

(1) the intrinsic rewards will be there in abundance as new discoveries about wholly new areas of interest are encountered;
(2) competence rewards will also have new life in that these special skills and proficiencies will reside and register in the "real world";
(3) even the extrinsic rewards will take on new form, for the grade will be complemented by the applause of an enthusiastic audience, the word of confidence from a master craftsman, or a gesture of recognition from an impressed reader.

Action Learning contributes significantly to student motivation in two other closely related ways. It appeals to students' interest in mutual learning styles rather than in strictly competitive ones. It also appeals to their desire for schooling to occupy a central position between more traditional large-group, lock-step learning and the newer individualized, isolated style of learning. These Action Learning models offer a unique synthesis of the extreme positions. Students are not overwhelmed or bored by the distance between individual capabilities, nor are they left in an isolated learning state which ignores the central place of the socializing process in the larger workings of the school. Through these models, too, a balance of unique and communal contribution is developed so that students can test themselves out, but not always at the expense of their friends.

Having gained the attention of our students, the question then becomes, "How will the content or even the process of Language Arts help them in their total development, and how strongly will they feel about that learning or act upon it in years to come?" Action Learning has a clear and convincing response to these sometimes troubling, long range questions. One of the essential qualities of learning models contained herein is their inevitable way of exposing students to styles, values, attitudes, levels of discourse and behaviors of other students and of those adults whom they encounter in the life of their community. Such encounters are not corrupting nor destructive to their own value structures; rather, they are powerful agents which serve as catalysts to the decentering process which should continue through the school years. The very design of these models is such that this opening up of the student to other students and to folk of the community is inevitable. It is in experiencing diversity of language or values that one takes on a new and vital consciousness which encourages sorting, evaluating, and affirming. In the same manner, students' role-taking is ever expanded so that they are not locked into or left prey to their "given" values, those of their peers, those of some sub-culture, or even the less desirable ones of the culture at large. Only when one is able to stand outside his/her own culture and view it in the vast sea of cultural diversity can that culture be most knowingly and lastingly affirmed. In this same sense, commitment or responsibility is an essential ingredient of these learning models. As Silberman said years ago, it is self discipline that we must teach and encourage in our students. When a student tells a group that he/she will develop a film by a certain deadline, a new kind of commitment and responsibility has been engendered into that student's learning process. Because of this kind of commitment, the *process* and the product of the group become very much each individual student's own creation and the attitudes toward both become very positive and durable. When the initiation, direction and completion of the endeavor are increasingly left in the hands of students, those students prize their accomplishments all the more and will carry their good feelings about that accomplishment through their lives. A final corollary to the fostering of responsibility is the growing independence which emerges naturally from such experiences. This, Robert Dreeden (On What Is Learned In School) suggests, is one of the major learning outcomes of the structures of schooling and is of course a goal that "experts," teachers and parents can all affirm.

Like the emptiness of Saint Paul's virtues without Charity, those motivational qualities and developmental features of Action Learning would be quite hollow if they did not further the basic goals of language arts instruction. All must contribute to language skills and content mastery. The claims of Action Learning here are powerful, even more persuasive than those accrued for motivation and learning attitude. Before they can be cited, however, the fog must be cleared away from the abused word, "Basics." For many, it merely means that which we used to do and which therefore must have been good, right, divinely sanctioned. When one looks to the real basics or fundamentals of language instruction, however, many of those practices seem somewhat removed from the core curriculum of language arts. James Moffett has used both "back" and "basic" in ways that are upsetting to many. He has called us back to the Greek academics where the basics were whatever comprised a wholeness of life: soldiering and philsophy, music and geometry. Neither half could stand alone; both had to reside together. Earlier, Moffett (*Teaching the Universe of Discourse*) said more particularly, "rendering experience into words is the real business of school, not linguistic analysis, or literary analysis, or rhetorical analysis, which are proper subjects only for college. It takes all of 13 years to get off to a good start the lifelong learning of how to produce and receive language well. What a student needs most of all is to perceive how he is using language and how he *might* use it." This definition may be *too* basic for some of us, but all of us I think can agree that what Moffett centers on is fundamental to what we should be about in the English classroom.

Even if we accept only a qualified sense of Moffett's definition, the utility of Action Learning in the mastery of a basic and practical use of our language becomes apparent. By their nature such models affect the reality quotient of a learning situation. And in a "real-life" context the power level of the language employed becomes sharpened and refined. When students take on what they consider a serious role or are engaged in weighty activity, their language, their total style, is heightened. A letter to the editor has a publicity that begs a student's best in a way that all too often the assigned paper does not. A TV commercial script may rise to rhetorical heights never before attained in a comparison and contrast theme. In addition to this power surge that necessarily flows out of these Action Learning models, the related skill of estimating an audience and knowing how best to communicate with it is dramatically perceived and nurtured as well. Rather than pleasing or trying to please one person who may seem whimsical, arbitrary, and a bit ethereal, the students are forced to understand the real properties of communication, that levels of discourse shift, that strategies vary, and that there is always a receiver as well as a sender of messages.

When *Newsweek* tells us why Johnny can't write, we know that a good part of the answer lies in four integral aspects of the composing process: sorting out standard language usage, organizing material, developing coherence and complexity of thought, and refining and finishing. Each of these can be more potently and more effectively taught within these Action Learning structures than in more formalistic classroom setting. The first writing competency is one that is quite controversial; emotions run high on both sides of the standard language debate. Even if we accept the argument against strict usage norms (William Labov's and other linguists' wisdom that usage patterns are different, not qualitatively better or worse than others), we still are stuck with the truth already suggested about communication, that there are receivers out there that matter. Since this is the case, standard American English (SAE) usage is a writing tool that adds credibility and accessibility to one's communication. As Jesse Jackson has said metaphorically, yet so clearly, to his people in calling for excellence and self respect: "What does it matter if the door to opportunity is open to you if you are too drunk to stagger through." To be able to handle SAE or MONEY language does not mean to reject the language of home. Action Learning has pertinence to this discussion in that most linguists agree that by school age the language of the peer group gains a dominant place in language acquisition. Accordingly, when SAE speakers and non-SAE speakers are bound together in cooperative ventures and when the non-SAE speaker is generally immersed in the SAE world, the hope for usage shifts, of SAE acquisition, should be great.

Action Learning's salutary effect on organizing ability, which is a key to writing effectiveness, seems self-evident. In producing a video tape, developing a photo narrative, staging a dramatic production, or even preparing for an interview, a central activity must be the arrangement and organization of parts or episodes. Sequencing, categorizing, editing, all become necessary skills if the productions achieve their potential. And when the work is done communally, a kind of shared learning takes place which can only be labeled cheating in most classrooms. And since the activity is "for-real," group and individual pride will insure that the film editor will learn the skill and do the job himself rather than letting it all fall into the hands of one overachiever. Cooperative ventures, when properly structured and guided, have the beautiful quality of turning parasites into spirited co-workers.

The third writing essential, developing coherence and complexity of thought, is also effectively taught by these Action Learning models. What bothers us most about much of the work that is given us for evaluation is the lack of coherence or integrity it evidences and the banal shallowness of mind it reflects. Each of these insufficiencies can be brought to a new level of completeness through the processes of Action Learning. The reality quotient alone makes for a care that Robert Pirsig (*Zen and the Art of Motorcycle Maintenance*) calls Quality, which seldom rises out of pure classroom assignments. When a student whose paper was used publicly to debate the merits of abortion disclaimed his sweeping generalizations and faulty thinking on the grounds that he was merely fulfilling the assignment, he was unwittingly witnessing to the lack of seriousness with which class assignments are often regarded. Students who have to confront real-world adults in interviews and other tasks cannot so easily maintain their glib thinking or their stereotyped visions as those who never face such tests. The subject matter at hand is likely to get much closer scrutiny if it is alive in the community, rather than contained in books or note cards. Such careful observation can be easily induced in these explorations and has decided spin-off in more classical, traditional classroom assignments. And students' more serious reflections can be further deepened when such observations are compared in preparation for a synthesis into a collective response. One can even suggest that a set of superficial individual observations can be transformed into a collective wisdom and depth greater than the sum of the parts.

What can be said of the pre-writing and depth-giving aspects of composition can all the more easily be said of the final editing or refining stage of writing. Here again communal pride and wisdom become great teachers as well as great sources of motivation. What comes very naturally for one student — a sense of the logic of punctuation — can be passed along to one who spells less "creatively" but has slight insight into punctuation logic. Finishing work can thereby be given a new and greater status when it is seen as a vital tool of the total communication process capable of enhancing or undermining the rhetoric in a decisive way.

Writing is of course not the single or primary beneficiary of the Action Learning process; it is, though, the most sophisticated or formal of the four modes of language production. What students learn in these kinds of activities is all too evident in considering the other three modes. What has to be explained as a positive contribution toward the composition process should be immediately perceived as profitable in the areas of speaking, listening and reading. As for the latter, particularly, almost all present research speaks of the necessity of personal contact and experiential involvement to enhance reading ability. This is true whether we are addressing the problem of basic reading difficulties through a language experience approach or the teaching of critical reading skills through all manner of "de-schooled" material.

We must be reminded too that Action Learning should not be, nor is it intended to be, experience bound. All of these exciting, vigorous experiences lose much of their potential if moments of action are not followed by moments of reflection and understanding. When the circular sequence of *preparation, experience, reflection,* and *generation* is maintained, language production is generated at a new level of effectiveness.

So that it will not be mistaken as a divergence from the basics and as a less vigorous approach to language learning, let the word go out that Action Learning is, in fact, fundamental, is rigorous, and can hold bright promise for the flourishing of Language Arts in our schools.

PUPPET-MAKING

Doris G. Michael
Copeland Elementary School
Elkin, North Carolina 28621

I. OBJECTIVES

- To create a three-dimensional display to accompany story and photograph
- To teach graphically the meaning of *statue* — a touch-relation learning

II. TYPE AND DESCRIPTION OF PROJECT

This project is the making of a bottle puppet for classroom display that uses some elements of papier mache. Materials are all throw-aways from syrup bottles to strip drape. (This particular project is on the Bicentennial theme, but could be modified to make Blackbeard, Flora McDonald, Davy Crockett, etc.).

III. PROCEDURE

A. The Teacher

- Reads about the Statue of Liberty. "Everybody likes Birthday Presents" is a good opening
- Looks at a picture of the Statue of Liberty to determine the proportions used in making the statue
- Discusses with the students various materials that could be used to make the statue (a bottle makes a good basic structure)
- Helps students gather materials
- Provides time for project production and display

B. The Students

- Study pictures of Statue of Liberty
- Determine appropriate proportions for the statue — perhaps make an outline sketch
- Select and gather materials — bottle, papier mache, large drinking straw, rolled newspaper, copper spray paint, background box, material for making robe, hair
- Cover bottle with paper
- Make rolled newspaper arms
- Use large drinking straw for neck. Slip arms over neck.
- Build head of crushed paper. Cover with glued strips.
- Make headdress
- Drape sculpture
- Spray with copper paint
- Make background — perhaps a box lined with black
- Sew robe and fix hair on paper
- Put display together
- Write up project. Display

IV. EVALUATION

Individual pride and a sense of accomplishment make this a worthwhile project. It also personalizes the learning, making the Statue of Liberty "The Most Beautiful Girl in the World!"

PÂPIER-MACHÉ

Kathy Moore
Mary Stewart School
Dunn, North Carolina

I. OBJECTIVES

A. Affective

- To make a three-dimensional object
- To mold pâpier-maché into one's concept of an animal
- To work with colors and to observe their effectiveness
- To work in cooperation with others
- To appreciate one's own creative abilities as well as the abilities of others
- To communicate inner feelings and thoughts through this activity

B. Cognitive

- To write stories about animals
- To do research about animals

II. TYPE AND DESCRIPTION OF PROJECT

Intermediate grade children possess a great deal of energy and imagination. Both of these traits can be directed toward the art of sculpture and provide children with an enjoyable learning situation. The children will study various animals before creating a pâpier-maché model of one and writing stories about animals which are then presented orally to the class.

III. PROCEDURE

A. The Teacher

- Organize the materials (wire, newspapers, wheat paste, masking tape, paint)
- Provide adequate working space amid a pleasant atmosphere
- Give guidance on working with pâpier-maché, stories, and oral presentations

B. The Students

- Bring materials for the project
- Create a pâpier-maché animal
- Write stories about real or imagined animals
- Give an oral presentation after completing the animal

IV. EVALUATION

Evaluation of the actual art product, in this case the pâpier-maché animal, requires the teacher's judgment and the understanding of each child. This is especially important since the objectives which are to be met are in the affective domain. Only the teacher through her observations and insight can determine how effective each individual was with the designated objectives and how well he or she communicated ideas and feelings.

Evaluating the stories is easier. The child's inner thoughts become more obvious through the stories with the animal as the main character. This seemed especially true in my class. Animals were depicted as heroes, monsters, friends, and enemies. Most of the pâpier-maché animals in the class took on their characteristics through facial expressions. Although these self-expressions do not give absolute information about a child's self-concept, they can provide insight into his or her inner feelings.

The evaluation of cognitive objectives is based on the stories and presentation of the product to the class. During the oral presentation, the child gives facts concerning the animal and tells the stories he or she has written.

FOOD PREPARATION

Gerry A. Smith
Westfield Elementary School
Westfield, North Carolina 27053

I. OBJECTIVES

- To be able to select a diet of wholesome nutritious foods from the Basic Four Food Groups
- To be able to select and use menus and recipes in order to develop a creative, nutritious meal
- To be able to cook safely
- To be able to follow a recipe through to a finished product
- To be able to create a usable dictionary of foods

II. TYPE AND DESCRIPTION OF PROJECT

This particular project uses several language arts skills, among which are *writing* a dictionary, *reading* recipes, *talking* and *listening* to others, and *viewing* teacher demonstrations. The final written product, the dictionary of foods, comes after each child has used recipes to

create a food product and has shared the creation with classmates. In addition, safety precautions are dealt with through demonstrations. Each dictionary will contain pictures of various foods and items about cooking safety as well as definitions of various food and food related items. Field trips to bakeries and restaurants are an adjunct to the creation of the dictionary of food terms.

III. PROCEDURE

A. The Teacher

- Introduce the basic food groups — dairy, meat, vegetables and fruit, breads and cereals
- Take a field trip to the school cafeteria
- Prepare individually paced modules for use in teaching about the basic food groups, cooking safety, recipes, and the procedure for developing a dictionary
- Demonstrate cooking procedures
- Display completed dictionaries

B. The Students

- Complete the four learning modules
- Prepare food oriented bulletin boards
- Select a recipe and prepare the food item

IV. EVALUATION

Teacher and Students:

The children gain an understanding of proper diet and nutrition. They will work through the processes needed in preparing the dictionary of food items and terms — culminating in an appropriately finished product.

The children could work together under the guidance and supervision of their teacher to ultimately prepare and cook a balanced meal. They should enjoy eating and sharing their foods.

The teacher might wish to permit the children to prepare a meal and invite guests to eat it with them.

Students:

Check yourself. Look at what you have prepared yourself as critically and impersonally as you can. Judge what is most desirable and why, and what is least desirable and why. Discuss your creations with others. Share your food. Remember, 'The proof of the pudding is in the eating.'

COLLAGE

Yvonne G. Jessup
White Plains School
White Plains, North Carolina 27031

I. OBJECTIVES

- To assist students in comprehending what they read and to express this comprehension in their own language
- To teach students how they may express themselves in the form of art
- To acquaint the students with various authors and their works
- To motivate students to incorporate various objects into a single art piece
- To instill in students a feeling of pride in their accomplishments

II. TYPE AND DESCRIPTION OF PROJECT

Collage Production is an individual activity in which, first, a student may select or be assigned a quotation, poem, slogan, etc. from an author. After carefully reading the selection, the students explain what the author is saying by expressing the thoughts in their own language. Afterwards each student is given a large poster board on which he or she writes the original quote followed by his/her interpretation. Each student then selects objects and/or symbols that relate the ideas projected. After mounting, students and teacher display the collages in an attractive and colorful manner.

III. PROCEDURE

A. The Teacher

- Assigns or accepts the students' choices of selections from a particular author permitting time for reading and discussion
- Assists the student in comprehending
- Distributes needed materials for collage construction
- Remains in the background to permit each student to develop his or her poster as he or she wishes
- Assists students in displaying their work
- Decides the amount of time to be spent on the project
- Evaluates the effectiveness of outcomes

B. The Student

- Reads to understand his/her assigned or selected piece
- Writes the selection at the top of the poster sheet followed by the author's name and his/her own paraphrase or interpretation
- Looks for different objects and symbols from newspapers, magazines, etc. to depict the ideas the selection expresses
- Explains his or her work to the class upon completion

- Talks freely about other ideas and alternatives that might have been used
- Evaluates his or her work as well as other classmates' work

IV. EVALUATION

Teacher judgment and answers to the following question. Did the student understand what the author was trying to convey to others? If the students can translate the idea(s), they have made a major step forward in their ability to interpret what is read.

The final step in evaluating is noting the students' ability to incorporate different objects/ symbols into a single idea to make a complete project.

COOKING

Geneva J. Bowe
Hertford County Schools
Winton, North Carolina 27910

I. OBJECTIVES

- To provide an opportunity for language development
- To provide an opportunity to work cooperatively with others to achieve a task
- To provide an opportunity to learn about foods and their origins
- To provide an opportunity for children to learn about nutrition
- To provide mathematical experiences such as estimating, counting, weighing, timing and volume
- To provide an opportunity for leadership roles
- To provide opportunities for children to read by the "experience approach"
- To provide concrete experiences in helping children to understand some changes that take place when food is cooked
- To allow children to manipulate materials and objects, thus stimulating abstract reasoning
- To enable children to plan and organize
- To teach the importance of accurate and orderly procedure
- To develop the ability to follow directions

II. TYPE AND DESCRIPTION OF PROJECT

Classroom Recipe Book for Early Childhood Education

Recipe charts can be made for any or all cooking activities in the classroom. Symbols and/or illustrations can be used to indicate the ingredients used by mounting the illustrations on charts of tag or railroad board. After each cooking experience, the charts can be laminated and put together in booklet form, thus making one large recipe book for classroom use.

III. PROCEDURE

A. The Teacher

- Creates interest in cooking by planning and making a field trip with students to a supermarket
- Assists students in developing experience charts about their trip
- Motivates students to want to cook or prepare some of the foods
- Writes recipes in manuscript using pictures and symbols
- Talks with children about symbols and other pictures that could be used
- Assists students with their choices of recipes
- Aids students in mounting symbols
- Encourages students to talk about what they are doing
- Uses a hole puncher to put three holes down the long side of a sheet of 22 x 28 tagboard, the 1st hole at the 7 inch mark, the 2nd hole at the 14 inch mark, and the 3rd hole at the 21 inch mark
- Writes the recipe the class has chosen to try on the sheet of tagboard
- Adds pictures, symbols, and drawings to help children see what ingredients are to be used. Words from actual package covers make very realistic recipe symbols. Example: adding the word DOMINO from a sugar bag or the word KARO from the syrup bottle helps younger children who cannot read to know that the recipe calls for sugar or syrup
- Laminates sheets after all pictures, symbols, and drawings have been added to the written recipe
- Places a sturdy metal ring that opens and closes in each hole
- Follows this same procedure for each recipe sheet when adding future sheets using the original rings
- Uses another two sheets of 22 x 28 tagboard for the cover. Puts the words CLASS RECIPE BOOK (or some other title) on the cover.
- Removes the rings and makes a bound book cover for the set of recipes when enough sheets are finished

B. The Students

- Bring to class magazines and newspaper advertisements of foods
- Look for pictures and symbols to use on recipe charts
- Use their own creativity to draw or construct descriptive symbols
- Mount their pictures and/or symbols
- Bring their own favorite recipe from home
- Request parents to give home demonstrations in cooking
- Dictate reports to be written in sequential order

IV. EVALUATION

- Teacher observation and tests
- Displays of completed charts and recipes

SCULPTURE AND POPULAR ART

Susan G. Hoover
West Iredell High School
Statesville, North Carolina 28677

I. OBJECTIVES

- To encourage creative expression
- To acknowledge another expression of literary analysis other than the traditional written and oral forms
- To learn conciseness of expression through the symbolic use of art
- To interpret literary terms (mood, tone, theme, paradox, characterization, etc.) through an emotional response

II. TYPE AND DESCRIPTION OF PROJECT

The students read literary selections, either books or poetry, and interpret or analyze *at least* one aspect of the selection through the designing and making of paints, tapestries, geometric abstracts, pop art, sculptures, etc. (Collages, in the traditional sense of pasting pictures on something, are not allowed.) Artistic expression is encouraged. One month is provided for reading the selection and for producing the project.

III. PROCEDURE

A. The Teacher

- Explains objectives of the project to the students
- Assists students in the selection of topic or theme to be portrayed
- Provides descriptions of past projects or other ideas to stimulate creative thinking
- Shows a project he/she has produced in order to stimulate ideas
- Requires student to write a one-page summary of the intentions of their project. The summary may explain, for example, why dark colors represent the characterization of Heathcliffe in *Wuthering Heights*, or the use of glass may be explained as a symbolic interpretation of transient phenomena with the Bermuda Triangle. Choice of materials and color are the salient characteristics of the summaries.
- Uses summaries for teacher information only. Students are *not* to be graded or the purpose of the activity is defeated.
- Allows each student a brief time to orally explain informally his/her project in relationship to the literary selection read
- Encourages students, gives advice
- Obtains materials for students to use in making projects, if possible
- Holds at least two conferences with each student so that he/she can keep informed of the progress, problems, or procrastinations of the students
- Sets up opportunities for students to view each others' work
- Examines summaries for each project and compares the written information with the

artistic analysis. Students are not expected to draw, paint, or mold as artists so the projects are reviewed considering time, effort, ability, and overall interpretation

- Asks students to evaluate and grade their projects on the basis of the same criteria the teacher uses
- Assigns tentative grades to the projects
- Reads students' personal evaluations to compare their grading with the teacher's
- Determines final grade. That grade may be higher than the tentative grade but *never* lower
- Arranges for publicity concerning the projects — the school newspaper, display in the media center, etc.

B. The Students

- Listen to objectives of the project
- Select piece of literature to read
- Determine aspect of book or poem to be portrayed
- Design project after listening to past projects presented by the teacher
- Write one page summary about project
- Explain project orally to class
- Seek help when needed
- Attend conference with teacher as work progresses
- View other students' work
- Evaluate own work and assign tentative grade
- Display work in classroom or media center

IV. EVALUATION

Summaries of each project are compared with the actual project considering the amount of time, effort, student's ability and overall interpretation. The teacher assigns a tentative grade. The students are asked to evaluate their projects using the same criteria, assigning a grade to their project. The teacher then determines the final grade. Projects are displayed in the media center, photographed and landed in the school newspaper. Projects are viewed with pride by students, amazed at what *they* did.

EXAMPLES

- A "book" made by cutting a huge section of log horizontally to form two sections. These were hinged to make an opened book. On one "page" were burned the famous lines by Joyce Kilmore, "I think I shall never see a poem as lovely as a tree." On the opposite "page" was burned a picture of a tree.
- An unusual mobile done in pop art on the book *Sybil*. From a Christmas tree stand were hung styrofoam cups to represent the fourteen female and two male personalities within the body of this woman. Each cup was ornately decorated to symbolize the character traits of one of the sixteen personalities. Depending on the character, materials were used, such as glitter, sequins, feathers, clothespin dolls, ashes, money, pop-tops, etc.
- A very interesting sculpture representing a book on the Bermuda Triangle. The sculpture was a set of three triangles made of glass panes, vertically attached to one another, six inches apart, by a chrome stand at each point. On the panes were symbolic representations of the mysteries associated with the Bermuda Triangle. The overall effect was quite surrealistic.

- An original oil painting by a very talented student, 'a tapestry on *Sybil,'* a hand-made, cloth-painted quilt on *Betsy Ross.*

CREATIVE WRITING

Nancy H. Banks
Leroy Martin Junior High School
Raleigh, North Carolina

I. OBJECTIVES

- Develop creative thinking and writing skills
- To use the five senses in descriptive writing
- To release the imagination in an unusual way
- To use acceptable standards of English in a creative writing assignment

II. TYPE AND DESCRIPTION OF PROJECT

Each student studies a *rock* in class for the purpose of getting ready to write creatively. The student creates a history for the rock and plans a new life for it — with appropriate decorations.

III. PROCEDURE

A. The Teacher

- Collects interesting rocks for students to use, or he/she requries each student to find another
- When all have a rock, the teacher leads in the sensory description of his/her own rock before asking students to write descriptions of theirs
- The teacher assigns chapters for a rock booklet as follows:
  - Description and drawing
  - Origin and history of rock
  - Future life
  - Drawing of decorated rock

B. The Students

- Handle their rocks and describe them fully
- Draw them
- Create a history for their rocks
- Plan the rock's future
- Decorate the rocks

- Draw the "recycled" rocks
- Compile all material in a rock booklet
- Share their rocks and booklets on Rock Day
- Work cooperatively in setting up a display in an empty library showcase (Display can be set up in an empty library showcase.)

IV. EVALUATION

The teacher judges efforts and quality of each student's progress and assigns grades accordingly. However, this project might work better as a non-graded activity.

PROBLEM-SOLVING IN LANGUAGE

Velma F. Daye
Goldsboro Middle School South
Goldsboro, North Carolina

I. OBJECTIVES

- To develop self respect and self esteem
- To develop a constructive moral system by identifying, organizing, implementing, and continually assessing a moral choice via a moral system of living
- To relate and respond to others in constructive ways
- To identify feelings

II. TYPE AND DESCRIPTION OF PROJECT

This project involves a small group discussion of unfinished sentences. It requires students to identify many possible answers. Each answer is discussed until consensus is reached on plausible sentence completions. These are written down and then shared with the total class.

III. PROCEDURE

A. The Teacher

- Selects or makes-up open-ended sentences
- Divides the class in discussion groups of 5-10 students. (Try different types of grouping for this activity.)
- Instructs the group to appoint a discussion leader
- Introduces the activity, i.e. discussion of open-ended sentences
- The following guidelines are suggested:
  - The leader's job is to be sure that everyone has a fair choice to be heard and that each

opinion is fairly considered. He/She helps the group function effectively
    - The group member's job is to listen to each contribution, think about each remark, and add to the discussion as ideas come to her/him
    - The group should individually and collectively find ways of working together so that many answers are considered and discussed
    - Creativity and deep thinking are encouraged
    - Courtesy and thoughtful consideration of each idea is recommended
- Provides a time limit (10-20 minutes is recommended, though shorter or longer periods of time can be used depending on the interest of the group in the topic and the ability of the group to stay in the discussion mode.)
- Provides a basic structure for the discussion:
    - The discussion leader gets the sentence from the teacher (Alternative sentences may be available)
    - The discussion leader reads the open-ended sentence to the small group
    - Group members discuss possible answers
    - A group secretary (or the group leader) records any answers the group feels provides a plausible solution to the sentence
    - The teacher records group behavior, types of contributions, interaction of members of the group to each other. No effort is made to join any group
    - The group leader reports the group's solutions to the total class
    - The teacher discusses with each group their interactions, behaviors, types of discussion
- Provides time to discuss frequently about pertinent topics

B. The Students

- Get into a group
- Discuss solutions to open-ended question or statement
- Experiment with a variety of ways of working in a group
- Contribute to the discussion, often brainstorming solutions for piggybacking on someone else's ideas
- Summarize findings
- Write findings
- Report to total group
- Listen to each group's ideas and make judgments about solutions in terms of personal criteria

IV. EVALUATION

Growth in individual and group discussion skills, awareness of individual feelings and attitudes, and willingness to examine many points of view are all points of evaluation. Confidence in expressing oneself as well as willingness and skill in speaking is also evaluated. Individual and group evaluations are conducted by the teacher.

COLLAGE

Leah A. Woodall
Erwin School
Erwin, North Carolina 28339

I. OBJECTIVES

- To select pictures that represent personal values
- To make a personal silhouette collage

II. TYPE AND DESCRIPTION OF PROJECT

This is an activity in which values in the form of cut-out pictures are fastened to the actual silhouette of a student. The resulting collage is large enough for the student to include many interests, ideals, and values, all of which allow for much soul searching. The collages make attractive bulletin boards.

III. PROCEDURE

A. The Teacher

- Provide motivation by showing a film, filmstrip, or great painting that illustrates the values of the producer (In this case, I used a soft-toned filmstrip of a girl and her horse.)
- Discuss community and national values as well as personal values with the students
- Provide materials for making a collage (overhead projector, 12" x 18" tagboard for each student, old magazines and newspapers, scissors, black magic markers, glue or tape)
- Display the collages after the students have identified each maker and have discussed the particular values

B. The Students

- Discuss what is special to themselves after viewing a selected film, filmstrip, or painting; discuss values as illustrated by the film, filmstrip, or painting
- Browse through magazines and newspapers for illustratations of those values which are pertinent to themselves; cut out the items
- Use an overhead projector to outline another student's silhouette on tagboard; have their own silhouette done
- Paste pictures, words, etc. on the outlined silhouette which represent personal values
- Participate in a discussion on the values represented on the various collages
- Guess a student's identity from a collage

IV. EVALUATION

The students discovered they had many values that were difficult to find pictures for. Many decided on new priorities which made them really look at what they first thought was most

important. Having their silhouettes in front of other students improved their self-images. They enjoyed explaining the meaning of their collages.

MOBILE-MAKING

Lois Edwards
Southwest Elementary School
Hickory, North Carolina 28601

I. OBJECTIVES

- To discover and collect interesting specimens of nature
- To classify specimens from nature (if children are able to, identify and label each item collected)
- To construct a mobile using articles from the collection that contrast in color, texture, size, and weight
- To create experience stories developed from the mobile-making experiences

II. TYPE AND DESCRIPTION OF PROJECT

Take an interested group on a nature hike, collecting as many different and unusual specimens as possible. Discuss the trip and the collected items by classifying and/or labeling them (color, texture, size, flowers, bark, leaves, moss, etc.). From the identification and labeling activities the children can create experience stories. Using the specimens collected, a mobile can be constructed which uses contrasting textures, colors, sizes, and weights. These items are then hung from twigs or dowels at eye level to stimulate discussion and curiosity.

III. PROCEDURE

A. The Teacher

- Takes children on a nature field trip
- Helps children classify and/or label the items collected on the trip
- Supplies materials for a mobile (twigs or dowels, string or yarn, needles)
- Demonstrates how mobiles are constructed
- Records children's field trip experiences to create stories

B. The Students

- Go on a nature field trip
- Collect items on the trip
- Classify and/or label the collected items
- Hang the items from a twig or dowel (may be hung at one level or there may be varying levels)

- Suspend the mobiles from the ceiling or a clothes line
- Dictate experience stories to the teacher

IV. EVALUATION

Through group and individual discussions, experience stories, the creative act of making mobiles, and the basic enjoyment and excitement of the group, the teacher will be able to determine the level of success.

SLIDE WORDO

Nancy B. Howell
Richmond County Schools
Rockingham, North Carolina 28379

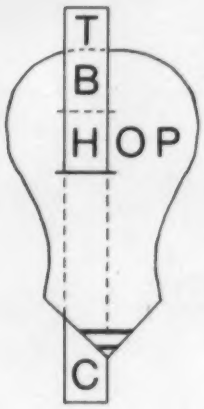
I. OBJECTIVES

- To demonstrate auditory discrimination with initial consonants
- To be able to make visual discriminations with initial consonants
- To identify initial consonants with phonograms
- To associate the phonogram with a picture clue
- To construct words with initial consonant substitution
- To blend initial consonant with phonogram to make words
- To be able to apply sounds and phonograms with printed material
- To construct new words without picture clue
- To construct sentences with words from game activity

II. TYPE AND DESCRIPTION OF PROJECT

Slide Wordo utilizes sound-symbol relationships through the use of a known phonogram in order to make words. This activity involves the learner in the process of visual discrimination so that the learner can identify the consonant and phonogram. The learner blends the two together. The activity represents a picture from which the student can associate the phonogram. The phonogram is printed on the cut-out figure and a strip of paper containing initial consonants is pulled through the slot. The learner sees the consonant and phonogram and says the word. The process is continued until all consonants and phonograms are blended. Thinking is essential to the activity for application of knowledge learned to transfer to the printed materials.

Adaptability — Use blends and clusters as they are taught by carrying out the same principle described above.



III. PROCEDURE

A. The Teacher

- Teaches the initial consonants through auditory and visual techniques. (The phonograms will be introduced as new words are taught from readers. *Example:* book, then *ook.* Students should develop a clear understanding of the initial consonants through auditory methods.)
- Teaches the process of making consonant substitutions
- Draws and cuts a figure, whose name is represented by a phonogram, from a 9" x 12" poster paper. *Example: top.* Put *op* on the cut-out top.
- Uses magic markers to put necessary designs and features on figure to make it colorful.
- Cuts a strip of poster paper 1½" x 14"
- Prints initial consonants down the strip of paper, leaving space between each printed consonant
- Makes a slot at the beginning of *op* and places the strip in slot
- Constructs new strips with different consonants to use with the same phonogram
- Draws and cuts figures for each phonogram introduced to students

B. The Students

- Work in pairs or small groups with teachers. The students and/or teacher slide the strip with consonants through the opening and say the word.
- Demonstrate knowledge of the words, write the words
- Use the words made from this activity to form sentences. Follow-up exercises can be in the form of students reading sentences to each other and then making sentence cards for other students to read.
  - Students are given word cards using the phonograms without the picture representation
  - Students are given nonsense word cards using the phonograms

IV. EVALUATION

This activity is evaluated by teacher observations and students who check each other on pronounciation of words. The teacher observes through oral reading how well the student applies this skill to the printed page. Note cards can be kept by the teacher to show the student's ability to substitute consonants.

MAP-MAKING

Doris G. Michael
Copeland Elementary School
Elkin, North Carolina 28621

I. OBJECTIVES

- To learn the use of map color keps
- To learn about North Carolina geography
- To learn about the Great Smoky Mountain National Park
- To practice skills of listening, following directions, organization and map reading

II. TYPE AND DESCRIPTION OF PROJECT

Students made a map, building height on a crushed paper foundation with glue and strip paper. In this particular case, the Great Smoky Mountain National Park was the subject for the project. Physical features, such as the Fontana Reservoir, are illustrated in blue. Tree-covered mountains are green; main roads are made with yarn.

III. PROCEDURE

A. The Teacher

- Show students large North Carolina highway maps
- Point out parks and national forests
- Assist students in drawing an enlarged configuration of the Great Smoky Mountain National Park on heavy cardboard
- Use a Park Guide to determine various heights and other distinguishing features
- Guide and assist students in all phases of the project

B. The Students

- Do all overpasting until total area is smoothly covered with two layers of paper towels
- Build heights and other distinguishing features with crushed paper, strip paper, glue, and yarn

- Paint areas with school brushes and water colors, using agreed upon colors to distinguish the various features (height, special places, wooded areas, main roads, etc.)

IV. EVALUATION

Evaluate individual student's work according to the contribution he/she made in light of ability.

DEBATE

Sharon Walcus
Shawtown Elementary School
Lillington, North Carolina

I. OBJECTIVES

- To progress in development of oral language and research skills
- To respect the rights and opinions of others
- To realize that in most cases there are several sides to an argument

II. TYPE AND DESCRIPTION OF PROJECT

The project is a simplified form of a debate on the sixth grade level. There are approximately five students on each of the teams. The "pro" side goes first and presents arguments one at a time. Then the opposing side has a turn. In the rebuttal, each team member is given an opportunity to question the opposing team.

III. PROCEDURE

A. The Teacher

- Explain debating procedures
- Solicit ideas for debates
- Organize teams
- Act as facilitator in assisting with the progress of each debate

B. The Students

- Each student interviewed 25 people to gather information about debate topics
- Students worked in teams to prepare for debates (one week for preparation)
- Each student spoke for his/her side during actual debates

IV. EVALUATION

The students voted for the team which they believed to be best prepared, best organized, most convincing, and most articulate.

CAREER DAY

Yvonne S. Stewart
Erwin School
Erwin, North Carolina 28339

I. OBJECTIVES

- To develop insights into the "world of work"
- To gain greater awareness, understanding, and appreciation of one's own community
- To develop creative thinking skills
- To learn the value of cooperation
- To become better acquainted with one's own interests and abilities
- To practice basic communications skills: reading, writing, speaking, listening, thinking
- To become aware of skills required for many types of careers
- To learn skills of socialization

II. TYPE AND DESCRIPTION OF PROJECT

The idea for this project came to our class by way of a *Weekly Reader*. Class discussion stimulated the development of the unit, and three sixth graders decided to make this a special project. Their goal was to prove to themselves and their teacher they could organize and carry out responsibilities involved in such a plan. This "Fun-tastic Career Day" turned out to be one of the most beautiful examples of action learning one could visualize.

After the students had formed committees to accomplish various tasks, they went out into the communities of Erwin and Dunn to invite people from thirty-two "walks of life" into their school. They held their day in a large lab area in our school. Tables with signs were set up for each career person. Although only 30 sixth graders planned this day, they invited all 120 sixth graders to participate.

The career persons had areas designed to them, and the students moved from one area to another in small groups. This gave them the opportunity to ask their individual questions about each occupation and profession. Career people present:

Banker
Hospital Administrator
Nurse
Doctor
Laboratory Technician
Hospital Orderly
Carpet Layer
Brick Mason
Telephone Operator
Carpenter
City Hall Tax Collector
Mayor

Army Officer
Burlington Mills Personnel Manager and Head of Training
Auto Mechanic
T.V. Repairman
Plastic Manufacturer
Accountant
Pharmacist
Plumbing and Heating
Barber
Nurse's Aid
Chief of Police
Firemen
Teacher
Beauty Operator
Truck Driver
Carolina Power & Light Representative
Secretary
Newspaper Reporter
Funeral Director
Insurance Agent

III. PROCEDURE

A. The Teacher

- Lead discussion on idea of "Fun-tastic Career Day"
- Assist in organization
- Guide students in implementation of plans

B. The Students

- Elect chairmen of committees to perform the following tasks:

1. Decide upon various types of careers in which students were interested
2. Draw up charts listing the career
3. Contact career people
4. Set up each career area in large area
5. Make posters designating each career area
6. Greet career people and conduct them to their areas
7. Present a list of suggested questions students might like to ask
8. Write letters inviting school officials
9. Serve as newspaper reporters
10. Make pictures of Fun-tastic Career Day
11. Write "thank you" notes to all career people
12. Plan and prepare two large bulletin boards illustrating the project
    a. one in high school building (principal requested this in order for high school students to see what the sixth grade students had planned and carried out)
    b. one in elementary building

- Serve on designated committees

IV. EVALUATION

The students met the day after their "Fun-tastic Career Day" to discuss what the day had meant to each of them. They looked at our objectives and related their own experiences to them. They were impressed with the attitude of the adults toward them and agreed their own behavior had been commendable.

The students then turned their minds to completing the activities they had outlined for themselves. When they completed these, another evaluation period was held. The spirit and feeling of success was a real part of this period.

For Further Reading

The following Action Learning sources are taken from *25 Action Learning Schools,* National Association of Secondary School Principals, 1904 Association Drive, Reston, Va. 22091. This document first appeared in 1974.

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